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MR. AND MRS. JOHN HANCOCK (No. 9)

Edward Savage, *Painter* 1761-1817



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## Edward Savage

1761-1817

by

Louisa Dresser

Curator, Worcester Art Museum

Worcester, Massachusetts

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## NOTE

THE following notes on certain paintings by Edward Savage are presented in connection with the exhibition, Edward Savage, which opens at the Worcester Art Museum January 4, 1953, to continue through March 8. They will serve, with the paintings and prints exhibited, as a basis for an informal round table discussion of this artist and his work to be held at the museum Saturday, February 14. The discussion will be from 2 to 4 p. m. preceded by luncheon at 12.30 p. m. All persons interested in the study of early American art are invited to attend. For definite details including luncheon reservations and a listing of the works actually to be on view, please write the Worcester Art Museum, 55 Salisbury Street, Worcester 9, Massachusetts.

N.B. The writer thanks all present and former owners of works by Savage who have generously given information without which these notes would have been impossible. She is grateful also to many others for their help and particularly to the director and staff of the American Antiquarian Society, to the librarian and staff of the Frick Art Reference Library, to the librarian and staff of the Massachusetts Historical Society and to Charles D. Childs, Mrs. Haven Parker and Mrs. William Sawitzky.

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## Edward Savage, 1761-1817

### Some Representative Examples of His Work as a Painter

WHEN the artist, James Earl, died in Charleston the "South Carolina State Gazette" for August 20, 1796 stated that in London his name had appeared "equally prominent with the other American geniuses of the present time, Copley, West, Trumbull and Savage."<sup>1</sup> It would hardly occur to art historians today to rank Edward Savage in such distinguished company yet to him we owe likenesses of many prominent citizens of the early republic, including George Washington, as well as portraits of less well-known persons which have individuality and a certain charm. Some of these, representing various phases of Savage's career as a painter, are discussed here.<sup>2</sup> This group is not inclusive. To have tried to make it so would have required more time for research than was at the writer's disposal and the following pages are offered merely as a basis for more thorough study of the artist's work.

The essential facts of Savage's life<sup>3</sup> are reviewed in connection with his self-portrait (no. 1). These give no indication of how or from whom he learned to paint. An entry in the account books<sup>4</sup> of Rea & Johnston of Boston indicates that on April 18, 1785 Savage purchased "2 half length Oil Cloths" and "2 ¾ quarter Cloths." By that time he was already a competent painter, producing expert copies after Copley, whose influence is strongly to be seen in his other early works. Stuart's influence appears in some of his later portraits but in general these seem to have their own individual character. Savage was essentially a showman and much of his painting was done with the exhibition galleries in mind which he successively conducted in Philadelphia, New York and Boston.<sup>5</sup> On July 12, 1817 the "Columbian Centinel" (Boston) reported the death "after six days illness" of "Mr. Edward Savage, aged 56, proprietor of the New York Museum, lately exhibited in this town — and an eminent painter and engraver."<sup>6</sup>

1) ART IN AMERICA, XXIII (October, 1935) p. 144. 2) These may have been painted in approximately the following sequence: Nos. 6, 8, 9, 4, 27, 1, 2, 20, 21, 22, 23, 24, 25 (begun). 12, 14, 15, 10, 11, 19, 25 (finished), 26, 13, 3, 17, 16, 18, 28, 7, and 5. 3) E. B. Johnston, "Original Portraits of Washington," 1882, p. 44; C. H. Hart, "Edward Savage," 1905, pp. 5-12; F. E. Blake, "History of the Town of Princeton," 1915, I, pp. 294-297, II, pp. 260-261; H. E. Dickson, "John Wesley Jarvis," 1949, pp. 35-55. 4) Preserved at the Baker Library, Harvard School of Business Administration. 5) An inventory of Savage's "museum" at Boston is in the

Worcester County Probate Records, Series A, No. 52130, together with that of his property in Princeton and his Administrator's accounts. 6) On the controversial problem of Savage as a printmaker see W. Dunlap, "A History . . . of the Arts of Design . . ." (F. W. Bayley and C. E. Goodspeed, eds.) 1918, I, pp. 381-382; Hart, *op. cit.*, pp. 13-21; Dickson, *op. cit.*, pp. 35-57. Prints by or after Savage are described in D. McN. Stauffer, "American Engravers upon Copper and Steel," 1907, II, nos. 731, 2744-2763, and in M. Fielding, "American Engravers upon Copper and Steel," 1917, nos. 1320, 1321.



NO. 1. EDWARD SAVAGE



NO. 2. SARAH (SEAVER) SAVAGE

1. EDWARD SAVAGE (Self-Portrait)

SUBJECT: Born November 26, 1761 in Princeton, Massachusetts, son of Seth and Lydia (Craig) Savage; active in Boston as a painter from about 1785 (see nos. 4, 6, 8, 27); went to New York in 1789 (see nos. 20, 21); and to London in 1791 where he issued a number of prints (see nos. 12, 20, 23); returned to Boston in 1794 and married Sarah Seaver (see no. 2); in Philadelphia by 1795 and on February 22, 1796 opened the Columbian Gallery in Chestnut Street<sup>1</sup>; listed in the Philadelphia Directory for 1797 and, judging by directory entries and advertisements,<sup>2</sup> was probably there except for an absence in Burlington, New Jersey, in 1798, until 1801; issued prints and painted pictures (see nos. 3, 13, 25, 26); by 1801 was already listed in the New York Directory and on April 6, 1802 opened the Columbian Gallery in New York<sup>3</sup>; name continued in directories through 1810, and Savage's Old City Museum listed in 1811; took a sketching trip through New Jersey, New York State and into Canada in 1806 (see no. 28); visited Baltimore (see no. 7), and New Haven (see no. 5); from 1812 conducted a museum and art gallery in Boylston-Hall, Boston, known as the New York Museum; presumably occupied his farm at Princeton, Worcester County, Massachusetts, during latter part of his life and died there July 6, 1817.

DESCRIPTION: Water color on ivory,  $1\frac{7}{16}$  by  $1\frac{1}{16}$  inches. Head facing slightly toward spectator's right; powdered hair, brown eyes; blue-green robe with red collar; open white collar with frill; background dark brown at spectator's left growing very light toward right.

OWNERSHIP: Owned by the Worcester Art Museum, acc. no. 1910.22; purchased from Charles E. Goodspeed, Boston; formerly owned by Julia E. Cobb, daughter of Sarah Seaver (Savage) Whiting, sixth child of the artist. Mrs. Cobb, who was living in the Old Ladies Home, Waltham, in 1910, signed a statement<sup>4</sup> that this miniature and those of Mrs. Savage (no. 2), and of Eben Seaver, Mrs. Savage's brother, all came to her from her aunt, Charlotte B. Savage, second daughter of the artist. At the Massachusetts Historical Society is a letter from Charles Henry Hart to Charles H. Savage (former owner of no. 23) undated but presumably written January 13, 1905. It begins:

"Yesterday I read my paper on Edward Savage before the Massachusetts Historical Society and it elicited a great deal of interest. Today I went to Waltham and visited Mrs. Cobb who showed me the two miniatures by Edward Savage of himself and of his wife and they are very interesting & I have arranged with her to have them photographed."

COMMENTS: This miniature shows the sitter as a young man. His dress in its informality is comparable with that worn by John Singleton Copley in his miniature self-portrait and by Samuel Cary in Copley's miniature likeness of him.<sup>5</sup> It seems reasonable to date it during Savage's first period in Boston when he was under the influence of Copley's work. On the back is mounted the portrait of Eben Seaver (Worcester Art Museum acc. no. 1910.24).<sup>6</sup> This has been considered the work of Savage but there is room for considerable doubt so it is not illustrated here.

REFERENCES: In text: 1) "Gazette of the United States," February 20, 1796 quoted in A. C. Prime, "The Arts and Crafts in Philadelphia, Maryland and South Carolina 1786-1800," 1932, p. 33. 2) Prime, *op. cit.* pp. 72-73. 3) Photostat of the catalogue. 4) Preserved at the Worcester Art Museum. 5) H. B. Wehle, "American Miniatures," 1927, plate IX, p. 27. 6) Worcester Art Museum "Bulletin" (April, 1914) V, no. 1, pp. 4-5 (repr.).

GENERAL: "Old-Time New England" (January 1922) XII, 132 (repr.); The Metropolitan Museum of Art, New York, "Catalogue of an Exhibition of Miniatures," March 14, through April 24, 1927, p. 49; Blake, *op. cit.* I, repr. opp. p. 296; Dickson, *op. cit.*, repr. [4].

## 2. SARAH (SEAVER) SAVAGE

SUBJECT: Born September 8, 1765, in Boston, daughter of Ebenezer and Sarah (Johonnot) Seaver<sup>1</sup>; married by Rev. Samuel West to Edward Savage in Boston November 14, 1794<sup>2</sup>; had eight children: Edward, born in Boston, August 25, 1795, (see no. 17); Charlotte B. born December 7, 1796 in Philadelphia; Lydia, born May 25, 1798 in Burlington, New Jersey; George, born April 3, 1800 in Philadelphia; Ebenezer Seaver, born

March 31, 1802 in New York; Sarah Seaver, born August 22, 1805, in Princeton, Massachusetts; Elizabeth Seaver, born January 12, 1807 in Princeton; Stephen Baxter, born January 29, 1810.<sup>3</sup> Mrs. Savage died January 27, 1861 at Lancaster, Massachusetts.

DESCRIPTION: Water color,  $2\frac{3}{4} \times 2\frac{1}{4}$  inches (sight). Half-length facing three-quarters toward spectator's right; seated on a sofa upholstered in red, proper left elbow on arm of sofa; proper right hand resting on paper on table in foreground; powdered hair crowned with black and white feathers, blue eyes, low-necked white dress with sheer ruffles at elbows and neck and ornamented with blue ribbons; background at spectator's left dark brown; at spectator's right a window through which a ship at sea may be seen and above which hangs a red curtain with fringe.

OWNERSHIP: Owned by the Worcester Art Museum, acc. no. 1910.23. For previous ownership see no. 1.

COMMENT: Since this miniature shows a young woman gazing seaward and possibly about to write a letter perhaps the artist painted it before his departure for England in 1791. The date of the marriage, which occurred shortly after his return, is variously given. According to "Boston Marriages," printed in 1903, the original slip signed by the persons involved reads November 14, 1794 but the clerk made a mistake in copying and it appears on the records as November 14, 1795. Hart on the other hand gives the date as October 13, 1794 and so does F. E. Blake. In a letter written in 1905 (see no. 1) Mr. Hart, referring to a call on Mrs. Julia E. Cobb, grand-daughter of the artist, states: "She has *not* the Family Bible & could not find her memo of dates to tell what she had for E S's marriage. I have used Oct. 13, 1794."

REFERENCES: In text: 1) "Boston Births from A. D. 1700- A. D. 1800," 1894, p. 311; "Boston Marriages, 1752-1809," 1903, p. 58. 2) *Ibid.* p. 140. 3) Hart, *op. cit.* p. 16 and Blake, *op. cit.* II, pp. 260-261. Also E. F. Coffin, manuscript notes.

GENERAL: Worcester Art Museum "Bulletin" (April, 1914) V, no. 1, pp. 4-5 (repr.); The Metropolitan Museum of Art, New York, "Catalogue of an Exhibition of Miniatures," March 14 through April 24, 1927, p. 49; Blake, *op. cit.* I, repr. opp. p. 296.

### 3. MARY BREWTON (MOTTE) ALSTON

SUBJECT: Born February 7, 1769, daughter of Jacob and Rebecca (Brewton) Motte of Charleston, South Carolina; married February 24, 1791<sup>1</sup> William Alston of Clifton on the Waccamaw near Georgetown who had served in the Revolution as a captain under Francis Marion; lived in Miles



Brewton house, Charleston, which her husband had purchased from her mother and aunt; had seven children; died November 22, 1838.

DESCRIPTION: Oil on canvas, approximately 7 feet 7 inches by four feet 9 inches. Full length, body full front, head slightly toward spectator's left; proper left hand resting on a table covered with a red cloth and bearing a glass vase of flowers; ivory white dress, blue sash, white kerchief; hair dressed high and powdered; armchair covered with red damask at spectator's left, behind which is the base of a column; an opening at spectator's right through which sky and trees may be seen; curtain in upper right-hand corner. Inscribed on column base "E. Savage" and a date.

OWNERSHIP: The present owner is Mrs. John T. Hopkins, great-great-great-granddaughter of the subject. According to information supplied by the family<sup>2</sup> this portrait has been owned successively by the following: William Alston, the subject's husband who died in 1839; his daughter, Mrs. William Bull Pringle (Mary Motte Alston); her daughter, Mrs. Donald G. Mitchell (Mary Frances Pringle); her daughter, Mrs. Edward Larned Ryerson; and her daughter, the mother of the present owner. The portrait hung for many years in the Miles Brewton (Pringle) house, 27 King Street, Charleston, and was there when it became the property of Mrs. Mitchell whose sister, Susan Pringle (1829-1917) was living in the house. The portrait remained there until after her death and then it went to Mrs. Ryerson in Chicago and a full-size photographic reproduction replaced it in the drawing-room of the Charleston house. It has since hung in the houses of its last two owners in Dover, Massachusetts and Birmingham, Alabama.

COMMENTS: The present writer has never seen the original portrait and knows it only from a photograph and from a full-size copy made by a Mrs. Crane in fairly recent times. The copy was studied in 1937 in the house of Miss Hesse Alston Mitchell of New Haven, Connecticut, daughter of Mrs. Donald G. Mitchell. Miss Mitchell supplied the description above as pertaining to the original portrait but it is very likely that the facts are based on the copy. William Sawitzky had already studied the copy in 1935 and had observed that Mrs. Crane had copied the signature on the base of the column and the date 1798 which, therefore, is the date which presumably appears on the original picture. Other portraits with a Charleston association may be the work of Savage. The subject has not been sufficiently studied to go into here but it is quite possible that he may have gone to



No. 3. MARY BREWTON (MOTTE) ALSTON



Charleston. No evidence is at present available that Mrs. William Alston traveled north in 1798.

REFERENCES: In text: 1) W. Sawitzky, manuscript notes. 2) Hesse A. Mitchell in 1937 and Edward L. Ryerson in 1952.

GENERAL: M. P. Frost, "The Miles Brewton House, Chronicles and Reminiscences," n. d., pp. 25, 43-46, 75, 87, repr. opp. p. 47; S. P. Frost, "Highlights of the Miles Brewton House," 1944, p. 16.

#### 4. NATHANIEL APPLETON

SUBJECT: Born December 9, 1693 in Ipswich, Massachusetts, the son of John and Elizabeth (Rogers) Appleton; graduated, Harvard College, 1712; married Margaret Gibbs, daughter of Henry and Mercy (Greenough) Gibbs of Watertown, June 25, 1719; in 1717 became minister of the First Church, Cambridge, and served until his death, February 9, 1784; in 1771 he was given the degree of Doctor of Divinity by Harvard; from 1717 to 1779 he was a member of the Harvard Corporation.

DESCRIPTION: Oil on canvas,  $36\frac{1}{8}$  x 30 inches. Half length, seated in a dark green upholstered chair studded with brass-headed tacks behind a table covered with a green cloth, three-quarters toward spectator's right; white wig, brown eyes, black coat with white clerical bands and white shirt sleeve showing at wrist of sitter's right hand which rests on an upright brown book with a red label apparently inscribed ORTHO. / CHARY; three books on table at spectator's left, one black, two brown, with red labels. Signed on topmost book, lower left: "E Savage pinx". Dark brown background.

OWNERSHIP: The present owner, Mrs. David M. Giltinan, Charleston, West Virginia, is the daughter of the former owner, Mrs. Alexander Quarrier Smith, great-great-great-granddaughter of the sitter, who died in 1951.

COMMENTS: Mrs. Giltinan has in her possession Savage's bill for this picture which reads as follows:

Boston July 26 — 1786 —

|                                       |         |
|---------------------------------------|---------|
| Mr Nathaniel Appleton to E. Savage Dr |         |
| To one potrate of Dr Appleton         | £5 - 12 |
| To money paid for one fraim —         | 2 - 8   |
| To Varnishing two potrates —          | 0 - 12  |
|                                       | <hr/>   |
|                                       | 8 - 12  |

Received payment in full

Edward Savage



No. 4. NATHANIEL APPLETON

On it appear a number of notations. One reads "Edw Savage's acct. for Bro Johns picture of Father paid July 1786." This was apparently written by the Nathaniel Appleton, 1731-1798, son of the sitter, to whom Savage presented his bill. "Bro. John," 1739-1817, first owner of the

picture, was a merchant of Salem. He was the great-great-great-grandfather of the present owner of the portrait. Another notation was presumably added by Mrs. Giltinan's great-grandfather, Dr. John Appleton: "The portrait of Rev. Dr. Appleton mentioned in the above bill is now (1864) in the possession of John Appleton, his great grandson. The bill was given me by Jeremiah Colburn Esq. Oct. 3. 1864." After the Civil War Dr. Appleton's son, John William M. Appleton, grandfather of the present owner of the portrait, moved to West Virginia.

This portrait seems to be as well documented as could possibly be expected and may reasonably be looked upon as a basic picture for the study of Savage as a painter. It is particularly valuable in indicating his merits as a copyist. The original likeness is the portrait by John Singleton Copley which was left in the keeping of Harvard College by John James Appleton, great-grandson of the sitter, in 1855.<sup>1</sup> Savage's copy seems entirely satisfactory. "The technique is so like Copley's that it might be mistaken for his work were it not for a certain tightness in the modelling."<sup>2</sup>

REFERENCES: In text: 1) A. Burroughs, ed., "Harvard Portraits," 1936, p. 14; 2) B. N. Parker and A. B. Wheeler, "John Singleton Copley," 1938, p. 26, Pl. 22.

GENERAL: C. K. Shipton, *Sibley's Harvard Graduates*, 1937, V. pp. 599-605.

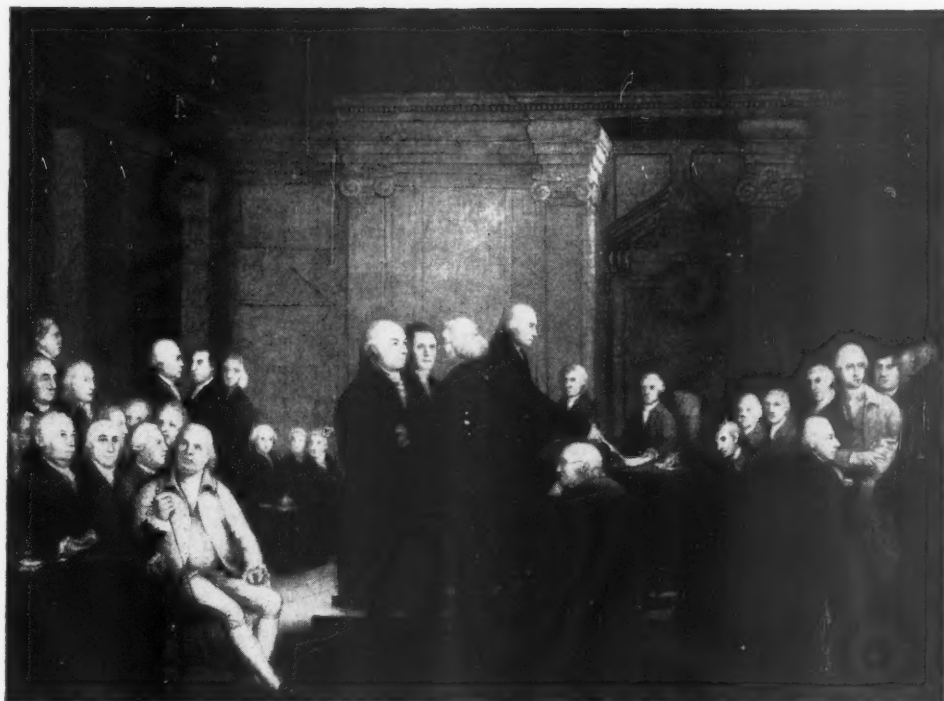
## 5. THE CONGRESS VOTING INDEPENDENCE

*Begun by Robert Edge Pine, completed by Edward Savage*

SUBJECT: Interior of the old State House, Philadelphia, July 4, 1776, at the moment when Thomas Jefferson submits his draft of the Declaration of Independence to John Hancock, President of the Second Continental Congress.

DESCRIPTION: Oil on canvas, 19<sup>3</sup>/<sub>4</sub> by 26<sup>1</sup>/<sub>2</sub> inches. Thirty-two figures posed in an architectural setting around the president's desk behind which is his chair upholstered in red; green covers on desks; details of architectural background clearly defined; color of background golden brown; two Windsor chairs occupied by delegates are shown in the foreground their backs towards the spectator.

OWNERSHIP: Owned by the Historical Society of Pennsylvania; purchased in 1904; former owner Charles Henry Hart who acquired it in 1892 from Moses Kimball, proprietor of the Boston Museum. Presumably it had entered the possession of Kimball as part of the collection of the New England Museum. Edward Savage presumably had acquired it in an unfinished state from the widow of Robert Edge Pine, an English artist



No. 5. CONGRESS VOTING INDEPENDENCE

who had come to Philadelphia in 1784 and who had died November 19, 1788.

COMMENTS: There is definite evidence in the diary of Robert Treat Paine (see no. 16) that Savage painted portraits especially to secure true likenesses for the completion of this picture. A comparison with no. 16 may identify one of the faces at the far left as that of Paine. There is a well-known quotation in the reminiscences of George Allen, telling how he became acquainted with Savage at New Haven, in the period 1809-1813: "He remained for some time at my boarding place, and as my room had the best light, he made use of it to copy a portrait of Roger Sherman. I found him an agreeable person."<sup>1</sup> Sherman, one of the committee of five appointed to draft the Declaration of Independence, is shown with dark hair standing in the central group of three, just behind and to the spectator's right of John Adams. The face is very similar to the portrait by Ralph Earl which has been owned since 1918 by Yale University<sup>2</sup> but, when Savage was in New Haven, was probably hanging in the Sherman house on Chapel Street.<sup>3</sup> However, Savage has shown Sherman facing toward the spectator's right instead of toward the left as Earl painted him.

At his death, Savage left unfinished an engraving on copper of this picture. The copper-plate was presented to the Massachusetts Historical Society in 1859 by Samuel T. Snow. At the time, and later, impressions were struck off.<sup>4</sup> These prints and the original painting have the added interest that Pine began the painting in "a commodious apartment in the State-house" according to his advertisement in "The Pennsylvania Packet" November 15, 1784.<sup>5</sup> It therefore can be assumed that the setting for the historic scene was as authentic as he wished or was able to make it.

REFERENCES: In text: 1) F. P. Rice, "Reminiscences of the Rev. George Allen," 1883, p. 55. 2) "Yale University Portrait Index," 1951, p. 101 (repr.). 3) Letter of T. T. Sherman to G. P. Day, March 27, 1918, Yale University files. 4) Massachusetts Historical Society "Proceedings" (January, 1905) 2nd series, XIX, pp. 1-19; (December, 1906) 2nd series, XX, p. 490; (April, 1907) 3rd series, I, p. 29. 5) "Pennsylvania Magazine of History and Biography" (1905) no. 1, p. 6 (also pp. 1-14 and repr. opp. p. 1). Dunlap, *op. cit.*, I, print repr. opp. p. 376.

GENERAL: Corcoran Gallery of Art, Washington, "Loan Exhibition of Portraits of the Signers and Deputies to the Convention of 1787 and Signers of the Declaration of Independence," November 27, 1937 to February 1, 1938, pp. 100-101, no. 140; W. Sawitzky, "Catalogue . . . of the Paintings and Miniatures in the Historical Society of Pennsylvania," 1942, p. 193; "Antiques" (February, 1948), LIII, no. 2, pp. 130-131 (repr. of detail of engraving p. 130); Corcoran Gallery of Art, "American Processional," July 8 through December 17, 1950, pp. 71, 236 (no. 55), repr. p. 70.

## 6. SAMUEL COOPER

SUBJECT: Born March 28, 1725, son of William and Judith (Sewall) Cooper of Boston; graduated, Harvard College, 1743; ordained May 21, 1746 and served as minister of Brattle Square Church until his death December 29, 1783; married Judith Bulfinch September 11, 1746 and had two daughters.<sup>1</sup>

DESCRIPTION: Oil on canvas, 29 $\frac{7}{8}$  x 25 inches. Shoulders full front, head turned slightly toward spectator's right; white wig, dark blue eyes; black robe now grayish in appearance; white clerical bands; dark brown background.

OWNERSHIP: Owned by the Town Library, Lancaster, Massachusetts, the gift of Mrs. Emily (Barnes) Leighton of Lancaster, who died in 1897.

COMMENTS: On the back of the stretcher is a label, ink on paper, apparently quite old, which reads: "Rev Dr Cooper / E Savvage Painte July 1784." It looks as though the writer of the label may have had some written document such as a bill before him as he probably would not otherwise





No. 6. SAMUEL COOPER

have been so exact about the date. So far no bill has come to light. Like Nos. 4 and 8 this portrait is a copy after John Singleton Copley, who painted Cooper in two different poses. This copy was not listed by Mrs. Parker and Mrs. Wheeler in 1938, but it is apparently after the portrait in the Ralph Waldo Emerson House which they illustrate.<sup>2</sup> They give an interesting reference to the diary of William Bentley. On January 9, 1816 Dr. Bentley went to Boston. "In the day I was at Mr. Greenwood's to see several Italian Antient paintings. The heads were the most attractive. Here I saw the head of Dr. Cooper by Copley & another attempted by the artist."<sup>3</sup> Ethan Allan Greenwood, 1779-1856, had been a pupil of Savage and was to be one of the appraisers of his estate. Was one of these portraits of Cooper that now owned by the Lancaster Town Library? It is such an excellent copy Dr. Bentley might well have thought it by Copley.

REFERENCES: In text: 1) "Boston Evening Post," January 3, 1784; "Boston Marriages from 1700 to 1751," 1898, p. 241. 2) B. N. Parker and A. B. Wheeler, "John Singleton Copley," 1938, pp. 62-63, pl. 93B. 3) "The Diary of William Bentley, D.D.," 1914, Vol. IV, p. 369.



No. 7. ALEXANDER FRIDGE

GENERAL: Worcester Art Museum, "Loan Exhibition of English and American Paintings," December 11, 1921 to January 8, 1922, No. 25; Historical Records Survey, "American Portraits, 1620-1825, Found in Massachusetts," 1939, vol. I, p. 93 (no. 495).

#### 7. ALEXANDER FRIDGE

SUBJECT: Born February 11, 1764, in Elgin, Scotland, son of Thomas and Marjorie (Russell) Fridge; came to America in 1784, taught school and later opened a store in Philadelphia; became a successful merchant in Baltimore, one of the financial backers of the Baltimore & Ohio Railroad, and one of the founders of the Bank of Baltimore; never married; died January 10, 1839, in Baltimore.<sup>1</sup>

DESCRIPTION: Oil on canvas, 29½ x 24½ inches. Half length, seated in a red upholstered chair, three quarters to spectator's right; light brown hair; black coat with white stock and frilled shirt; proper right hand resting on a leather bound book and holding some papers on the top sheet of which appear the signature and date: "E. Savage / 1810." Dark brown background.

OWNERSHIP: Owned by the Maryland Historical Society,<sup>2</sup> presented in 1949 by the great-great-nieces of the sitter, Charlotte Murdoch Jamieson



and Helen Murdoch Simonton, and by Mary Cole Murdoch. Miss Jamieson stated that this picture had once been owned by the sitter's nephew, William F. Murdoch.<sup>3</sup>

COMMENTS: This picture has special interest as a datable example of Savage's later work. Presumably it was painted in Baltimore as James W. Foster, Director, Maryland Historical Society, has called attention to the following notice which appeared in the "American" (Baltimore) for March 19, 1810:

"Mr. E. Savage of New York, having engaged to paint the portraits of two or three families in this city, will receive additional orders for ten days from the date hereof, and will remain here until they are completed. A specimen of his style may be seen at Mr. George Smith's Looking Glass Store, No. 174 Market St."

REFERENCES: In text: 1) Baltimore Museum of Art, "Two Hundred and Fifty Years of Painting in Maryland," May 11 through June 17, 1945, p. 31, no. 55; also letter of November 5, 1952 from James W. Foster. 2) Maryland Historical Society, "Maryland History Notes" (May 1949) VII, no. 1, p. 3. 3) Letter of November 24, 1937.

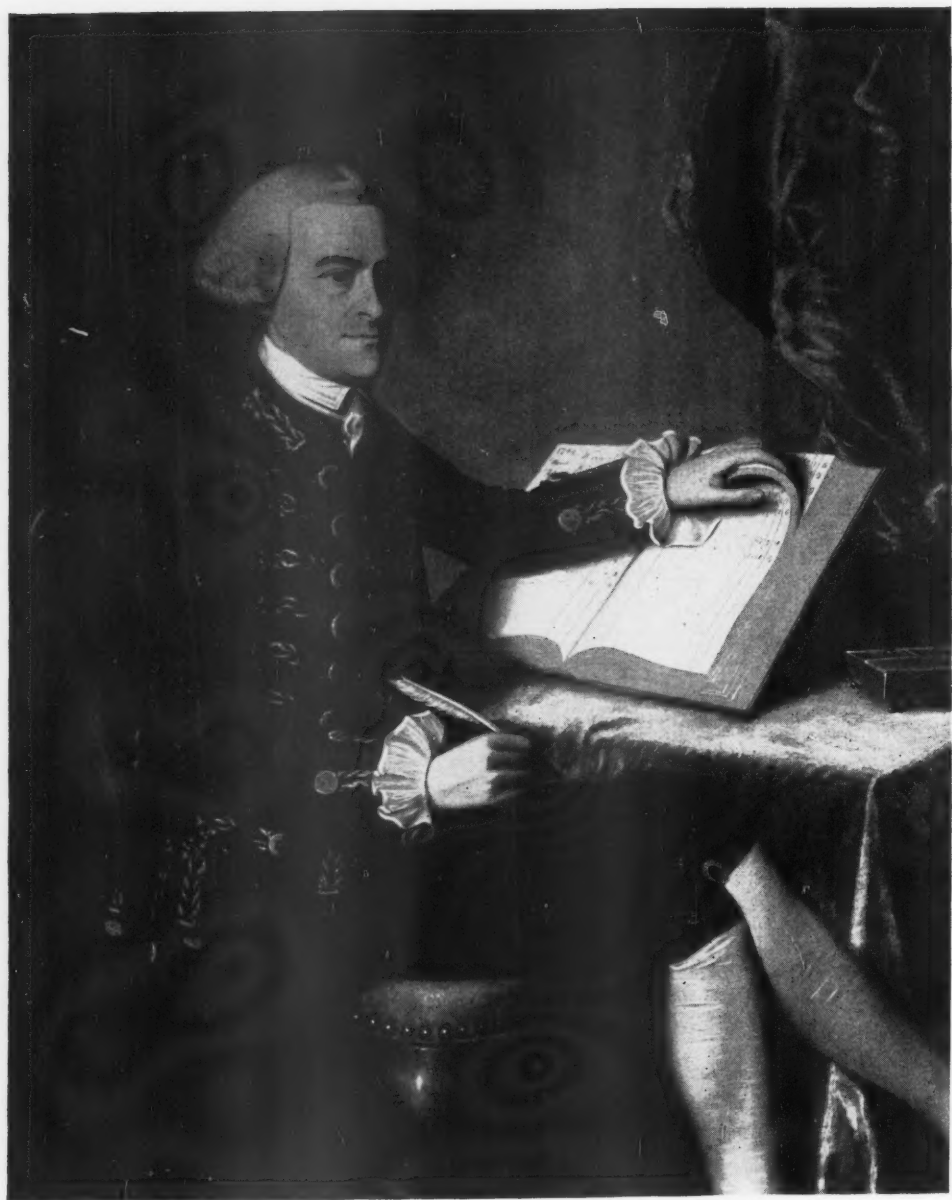
## 8. JOHN HANCOCK

SUBJECT: Born January 12, 1737 in Braintree, Massachusetts, son of Rev. John and Mary (Hawks Thaxter) Hancock; graduated Harvard College, 1754; wealthy merchant; on August 28, 1775 married Dorothy Quincy (see cover); delegate to the Continental Congress in 1775, and twice its president (see no. 5); signed the Declaration of Independence; elected first governor of Massachusetts in 1780 and served nine terms but not continuously; resigned in 1785 and remained out of office two years; died October 8, 1793.

DESCRIPTION: Oil on canvas, 50 by 40 inches. Signed and dated at left: "E. Savage Pinx. 1785."

OWNERSHIP: This portrait was destroyed by fire in 1942. At that time it was still owned by John Hancock Tilton, Haverhill, Massachusetts, but was consigned to M. Knoedler & Co. Inc. Mr. Tilton was the owner in 1938<sup>1</sup> and in 1910 Mrs. J. W. Tilton was the owner.<sup>2</sup> Mrs. Tilton was the daughter of James Scott Hancock, whose father, John Hancock, was the nephew of the sitter.<sup>3</sup>

COMMENTS: This portrait is a copy of the portrait of John Hancock painted by John Singleton Copley in 1765, owned by the City of Boston,



No. 8. JOHN HANCOCK

and on permanent loan at the Museum of Fine Arts.<sup>4</sup> The copy is very like the original except for details such as the treatment of the decoration of the coat and the form of the knee buckle. The present writer never saw the Savage copy and the information given above has been supplied by Miss Elizabeth Clare of M. Knoedler & Co., Inc.

REFERENCES: In text: 1) B. N. Parker and A. B. Wheeler, "John Singleton Copley," 1938, p. 97. 2) F. W. Bayley, "A Sketch of the Life and a List of Some of the Works of John Singleton Copley," 1910, p. 51. 3) Parker and Wheeler, *op. cit.*, p. 98. 4) *Ibid.* p. 97, Pl. 60.

GENERAL: F. W. Bayley, "The Life and Works of John Singleton Copley," 1915, p. 137; Historical Records Survey, "American Portraits, 1620-1825, Found in Massachusetts," 1939, I. p. 187, no. 977.

#### 9. JOHN AND DOROTHY (QUINCY) HANCOCK (Cover)

SUBJECT: For John Hancock see biographical notes on no. 8. Dorothy (Quincy) Hancock was born May 10, 1747, in Boston, the daughter of Edmund and Elizabeth (Wendell) Quincy; married John Hancock at Fairfield, Connecticut, August 28, 1775; after his death in 1793, married Colonel James Scott who died in 1809. Mrs. Scott died February 3, 1830.

DESCRIPTION: Oil on canvas, 90<sup>5</sup>/<sub>8</sub> by 59<sup>3</sup>/<sub>8</sub> inches. Two full-length figures: Hancock, at spectator's left, stands facing front with proper right hand resting on a book which in turn is supported by a table on which are spread several papers; white wig, blue-green eyes, brown coat and waistcoat ornamented with gold buttons and braid; black knee breeches; gold seals and shoe buckle. Mrs. Hancock, seated in a chair upholstered with rose damask, faces three-quarters to the spectator's left, the forefinger of her right hand touching her cheek while her left hand lies on a document spread across her lap; curly powdered hair, dressed high; blue-green eyes; light gray dress with black lace fichu and black sash; white slipper. Floor covering of green with flower design in red and white; dark background with opening at spectator's right through which trees and sky may be seen.

OWNERSHIP: Owned by The Corcoran Gallery of Art, Washington, D.C.; bequeathed by Woodbury Blair, great, great nephew of Mrs. Hancock, to whom the picture had come by inheritance. Mrs. Blair had the right to retain it during her lifetime and it did not enter the possession of the Corcoran Gallery until after her death in 1947. It formerly hung for years in the Governor Wentworth house near Portsmouth, New Hampshire,<sup>1</sup> and at one time was owned by Mrs. L. Woodbury, a great niece of Mrs. Hancock.<sup>2</sup>

COMMENTS: The former owners of this double portrait believed it to be by Copley but critical opinion has long been in favor of an attribution to Savage.<sup>3</sup> It is interesting to note the close resemblance between the gold braid on Mr. Hancock's coat in this portrait and on that in no. 8 where Savage, the copyist, has not bothered to follow closely the Copley original.

REFERENCES: 1) Corcoran Gallery of Art, Washington, "Loan Exhibition of Portraits," November 27, 1937 to February 1, 1938, pp. 17-18, no. 8. 2) E. C. D. Q. Woodbury, "Dorothy Quincy, Wife of John Hancock," 1901, p. 146, repr. 3) Records of the Frick Art Reference Library and W. Sawitzky, manuscript notes.

GENERAL: L. P. Higgins, "Dorothy Q. Hancock," n.d., p. 13; B. N. Parker and A. B. Wheeler, "John Singleton Copley," 1938, p. 156; H. S. Allan, "John Hancock, Patriot in Purple," 1948, repr. opp. p. 47.

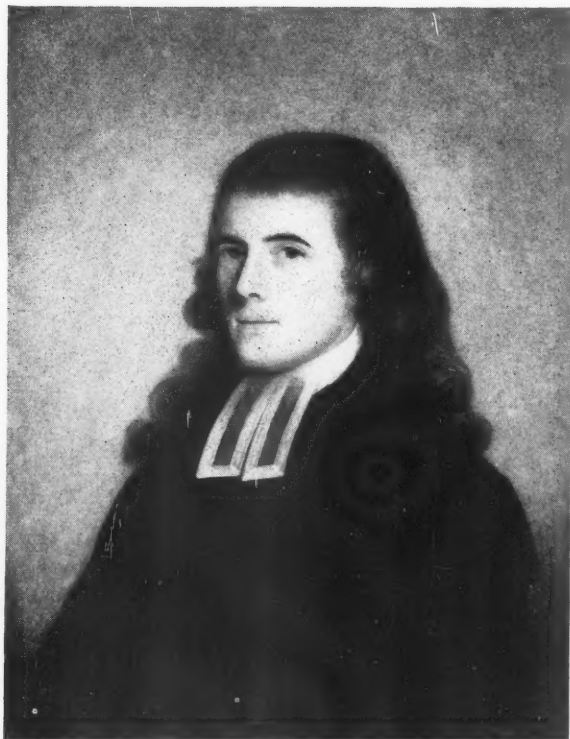
#### 10. ABIEL HOLMES

SUBJECT: Born December 24, 1763, in Woodstock, Connecticut, son of David and Temperance (Bishop) Holmes; married Mary Stiles (see no. 11) August 29, 1790; had a parish in Midway, Georgia, returned and became minister in 1792 of the First Congregational Church, Cambridge; married as his second wife March 26, 1801, Sarah Wendell of Boston; died at Cambridge, June 4, 1837. He was father of Oliver Wendell Holmes, 1809-1894.

DESCRIPTION: Oil on canvas, 28 by 22 inches (sight). Head and shoulders, facing slightly toward spectator's left; brown hair falling over shoulders, brown eyes; black robe with white clerical bands; brown background.

OWNERSHIP: Owned by Caroline (Vaughan) Fortune, Washington, D. C., daughter of the former owner, Mrs. Thomas Wayland Vaughan (Dorothy Q. Upham). Mrs. Vaughan was the great-granddaughter of the sitter and stated in 1938 that she believed the line of descent of the portrait to have been as follows: Ann Susan (Holmes) Upham, 1805-1877, of Salem, Massachusetts, daughter of Abiel Holmes; Oliver Wendell Holmes Upham, 1842-1905, also of Salem; Charles Wentworth Upham, brother of Mrs. Vaughan; Justice Oliver Wendell Holmes (to whom it was sold by C. W. Upham) who bequeathed it to Mrs. Vaughan.

COMMENT: An attribution to Savage has long been associated with this picture. John T. Morse, Jr. reproduced it in 1896 in "The Life and Letters of Dr. Oliver Wendell Holmes" and noted that, "a portrait of him at the age of thirty-one years, by Edward Savage, shows a refined and



NO. 10. ABIEL HOLMES

pleasing face, of regular and handsome features. The Doctor wrote of it, 'Everybody remarks on the beauty of the countenance.'"<sup>1</sup> Clarence Bowen reproduced it as by Savage in 1926.<sup>2</sup>

REFERENCES: In text: 1) J. T. Morse, Jr., "The Life and Letters of Dr. Oliver Wendell Holmes," 1896, I, pp. vii, 6, 15, repr. opp. p. 96. 2) C. W. Bowen, "The History of Woodstock, Connecticut," 1926, I, p. 6.

GENERAL: H. M. Forbes, "New England Diaries, 1602-1800," 1923, p. 153.

#### 11. MARY (STILES) HOLMES

SUBJECT: Born August 25, 1767, daughter of Ezra and Elizabeth (Hubbard) Stiles and younger sister of Elizabeth Stiles (no. 19). Her father was then minister of the Second Congregational Church, Newport, Rhode Island. Married Rev. Abiel Holmes August 29, 1790 and the following November went with him to Midway, Georgia (see no. 10); returned north in 1791 and her husband became minister of First Church, Cambridge,





NO. 11. MARY (STILES) HOLMES

Massachusetts; had no children; died "after a lingering illness" August 29, 1795.<sup>1</sup>

DESCRIPTION: Oil on canvas,  $29\frac{5}{8}$  by  $24\frac{7}{8}$  inches. Head and shoulders, facing slightly toward spectator's right, within a light brown painted oval against a gray-green background; brown hair falling in loose curls over her shoulders; brown eyes; blue dress with white ruffle around low-cut neckline; sheer yellow scarf sprigged with green. Inscribed on what is apparently the original stretcher: PORTRAIT / OF / - ARY HOLMES / AETAT XXVIII. / drawn by EDW<sup>d</sup>. SAVAGE. / DEC<sup>r</sup>. 1794.

OWNERSHIP: Owned by the Worcester Art Museum; purchased June 24, 1936 from Mrs. P. H. Safford, Fitchburg, Massachusetts. Mrs. Safford had obtained it from Amelia Leavitt Hill, a direct descendant of Amelia, daughter of Ezra Stiles and wife of Judge Jonathan Leavitt of Greenfield, Massachusetts. The portrait had been given to Miss Hill's mother, Mrs. Edward B. Hill, by Oliver Wendell Holmes Upham of Salem, son of Ann Susan Holmes, who was the daughter of Abiel Holmes' second wife Sarah Wendell.<sup>2</sup> According to Holmes family tradition when this "brilliant but

homely" second wife came to her new home in 1801 and saw this portrait of her husband's handsome first wife she turned it to the wall.<sup>3</sup>

COMMENTS: Present day criticism supports the evidence of the inscription on the stretcher that this is a work by Savage. It is apparently a companion to the portrait of Elizabeth Stiles (no. 19). The late Mrs. Thomas Wayland Vaughan of Washington, former owner of no. 10, recalls her father, O. W. H. Upham, copying it while it hung in his house, sometime before 1897.<sup>4</sup> According to Miss Hill the portrait received a gash in the forehead and proper right eye from a skate while it was being temporarily stored in a closet.

REFERENCES: In text: 1) H. R. Stiles, "The Stiles Family in America," 1895, pp. 218-219. 2) Letter from Amelia Leavitt Hill, New York, December 29, 1937. 3) Letter from Edward Jackson Holmes to Thomas Hovey Gage, May 2, 1936. 4) Letter from Mrs. Thomas Wayland Vaughan December 1937 or January 1938.

GENERAL: Worcester Art Museum "News Bulletin and Calendar" (December 1936) II, no. 3; Amherst Historical Society, "Eight Colonial and Federal Portraits, an Exhibition Held at the Jones Library," April 16-May 6, 1945, no. 4.

## 12. HENRY KNOX

SUBJECT: Born in Boston, Massachusetts, July 25, 1750; conducted the "London Book-Store" in Boston from 1771 until the outbreak of the Revolution; married Lucy Flucker, daughter of the Hon. Thomas Flucker in Boston in June 1774; joined the Continental army and became a major-general; drafted scheme for the Order of the Cincinnati in 1783; was Secretary of War, 1785-1794; began to build his house, Montpelier, at Thomaston, Maine, in 1793; died October 25, 1806.

DESCRIPTION: Oil on canvas, about 28½ by 24½ inches. Head and shoulders, facing slightly toward spectator's right; gray hair, blue eyes, florid complexion; dark blue coat, gold epaulettes, buff waistcoat; emblem of the Order of the Cincinnati on a blue ribbon attached to proper left lapel of coat, dark brown background.

OWNERSHIP: Owned by the American Scenic and Historic Preservation Society, New York, and hanging in Philipse Manor Hall, Yonkers, presented by Alexander Smith Cochran. Mr. Cochran had purchased it in 1907 from Clarence W. Bowen who had owned it for fifteen years.<sup>1</sup> Before that time it was owned by the Boston Museum, Moses Kimball's establishment,<sup>2</sup> and apparently, still earlier, formed part of Savage's Columbian Gallery in New York. The catalogue, issued April 6, 1802, lists "121





No. 12. HENRY KNOX

A Portrait of Gen. Knox" and gives "E. Savage" as the name of the "Original Painter."<sup>3</sup>

COMMENTS: In the Knox Manuscripts preserved at the Massachusetts Historical Society is a letter from Savage to Knox:

"Dear Sir. Agreeable to your Request I have Sent by Mr West the half Dozen prints, From the Original portrait which you Did me The Hon<sup>r</sup> to sit for. I hope they will meet with your and your good Ladys approbation. I pick'd the best impressions out of the First half hundred for you; I was much Flattered by Mr West, Historical painter to His Majesty, as he knew it to be my first Preformance on copper and without any assistance. I am with Great Esteeme your Most Obt Humble Sert Edward Savage Jan<sup>y</sup> 22-1792 No 29 Charles Street Middlesex Hospital London. . . ."

The prints referred to were made by the stipple process and bore the inscription: "E. Savage pinxt & sculpt / Gen<sup>l</sup> Knox, LL.D. / Secretary at War, to the United States of America. / London. Pub. Dec. 7. 1791 by E. Savage No. 29 Charles Street, Midd<sup>x</sup> Hospital."<sup>4</sup>

REFERENCES: In text: 1) "Scenic and Historic America" (February 1935) IV, no. 1, p. 21. 2) C. W. Bowen, "The History of the Centennial Celebration," 1892, p. 493, repr. opp. p. 168. 3) Photostat copy presented to writer by C. D. Childs. 4)

"Miss Paine Dr to J. Coles,

For finishing the Portrait of her late Father      Boston March  
13<sup>th</sup> 1823

Recd pay<sup>t</sup> Jn<sup>o</sup>. Coles"

At a later date Miss Paine drafted a letter to "Hon Oliver Fiske, Boston" asking assistance for "a much approved Artist, one who has taken Portraits of many distinguished individuals of this City with success. and who holds a high rank in the estimation of the celebrated Stewart. Mr Coles the gentleman alluded to completed the Portrait of our Father begun by Mr Savage." The extracts given above which have only recently been discovered by Mr. Riley amplify the notation in Edward Savage, Jr.'s account as administrator of his father's estate which long ago caught the attention of the late Edward F. Coffin. On October 21, 1823 he recorded the receipt of cash by "Portrait of Juge Paine . . . 50.00"<sup>3</sup>

REFERENCES: In text: 1) J. Sanderson, "Biography of Signers," 1823, vol. II, p. 206. 2) W. Dunlap, "A History of the Rise and Progress of the Arts of Design in the United States" (edited by F. W. Bayley and C. E. Goodspeed), 1918, III, p. 291. 3) Worcester County Probate Records, Series A, No. 52130.

GENERAL: Museum of Fine Arts, Boston, "One Hundred Colonial Portraits," 1930, p. 64 (repr.); Corcoran Gallery of Art, Washington, "Loan Exhibition of Portraits . . . November 27, 1937 to February 1, 1938" 1937, p. 17, no. 7; Historical Records Survey, "American Portraits 1620-1825 Found in Massachusetts," 1939, II, p. 297, no. 1581.

#### 17. EDWARD SAVAGE, JR.

SUBJECT: Born August 25, 1795 in Boston, son of Edward and Sarah (Seaver) Savage; painted as a young boy by his father; administrator of his father's estate; married Mary Whitman, daughter of David Whitman, in Lancaster, September 13, 1831; died in Springfield, Massachusetts, April 28, 1858. A daughter, Pamela, died unmarried.<sup>1</sup>

DESCRIPTION: Oil on canvas, 30¼ by 25 inches. Half length of a young boy facing slightly to spectator's right, elbows resting on table in foreground; his right hand holding an apple, one of eight pieces of fruit on table; light brown hair, brown eyes; black suit with sheer white ruffled collar; white shirt sleeve showing at left wrist; brown background, darker at spectator's left.

OWNERSHIP: Owned by the Worcester Art Museum; purchased from Ross H. Maynard, East Middlebury, Vermont, July 5, 1924. At the time



NO. 11. MARY (STILES) HOLMES

Massachusetts; had no children; died "after a lingering illness" August 29, 1795.<sup>1</sup>

DESCRIPTION: Oil on canvas,  $29\frac{5}{8}$  by  $24\frac{7}{8}$  inches. Head and shoulders, facing slightly toward spectator's right, within a light brown painted oval against a gray-green background; brown hair falling in loose curls over her shoulders; brown eyes; blue dress with white ruffle around low-cut neckline; sheer yellow scarf sprigged with green. Inscribed on what is apparently the original stretcher: PORTRAIT / OF / MARY HOLMES / AETAT XXVIII. / drawn by EDW<sup>d</sup>. SAVAGE. / DEC<sup>r</sup>. 1794.

OWNERSHIP: Owned by the Worcester Art Museum; purchased June 24, 1936 from Mrs. P. H. Safford, Fitchburg, Massachusetts. Mrs. Safford had obtained it from Amelia Leavitt Hill, a direct descendant of Amelia, daughter of Ezra Stiles and wife of Judge Jonathan Leavitt of Greenfield, Massachusetts. The portrait had been given to Miss Hill's mother, Mrs. Edward B. Hill, by Oliver Wendell Holmes Upham of Salem, son of Ann Susan Holmes, who was the daughter of Abiel Holmes' second wife Sarah Wendell.<sup>2</sup> According to Holmes family tradition when this "brilliant but

homely" second wife came to her new home in 1801 and saw this portrait of her husband's handsome first wife she turned it to the wall.<sup>3</sup>

COMMENTS: Present day criticism supports the evidence of the inscription on the stretcher that this is a work by Savage. It is apparently a companion to the portrait of Elizabeth Stiles (no. 19). The late Mrs. Thomas Wayland Vaughan of Washington, former owner of no. 10, recalls her father, O. W. H. Upham, copying it while it hung in his house, sometime before 1897.<sup>4</sup> According to Miss Hill the portrait received a gash in the forehead and proper right eye from a skate while it was being temporarily stored in a closet.

REFERENCES: In text: 1) H. R. Stiles, "The Stiles Family in America," 1895, pp. 218-219. 2) Letter from Amelia Leavitt Hill, New York, December 29, 1937. 3) Letter from Edward Jackson Holmes to Thomas Hovey Gage, May 2, 1936. 4) Letter from Mrs. Thomas Wayland Vaughan December 1937 or January 1938.

GENERAL: Worcester Art Museum "News Bulletin and Calendar" (December 1936) II, no. 3; Amherst Historical Society, "Eight Colonial and Federal Portraits, an Exhibition Held at the Jones Library," April 16-May 6, 1945, no. 4.

## 12. HENRY KNOX

SUBJECT: Born in Boston, Massachusetts, July 25, 1750; conducted the "London Book-Store" in Boston from 1771 until the outbreak of the Revolution; married Lucy Flucker, daughter of the Hon. Thomas Flucker in Boston in June 1774; joined the Continental army and became a major-general; drafted scheme for the Order of the Cincinnati in 1783; was Secretary of War, 1785-1794; began to build his house, Montpelier, at Thomaston, Maine, in 1793; died October 25, 1806.

DESCRIPTION: Oil on canvas, about 28½ by 24½ inches. Head and shoulders, facing slightly toward spectator's right; gray hair, blue eyes, florid complexion; dark blue coat, gold epaulettes, buff waistcoat; emblem of the Order of the Cincinnati on a blue ribbon attached to proper left lapel of coat, dark brown background.

OWNERSHIP: Owned by the American Scenic and Historic Preservation Society, New York, and hanging in Philipse Manor Hall, Yonkers, presented by Alexander Smith Cochran. Mr. Cochran had purchased it in 1907 from Clarence W. Bowen who had owned it for fifteen years.<sup>1</sup> Before that time it was owned by the Boston Museum, Moses Kimball's establishment,<sup>2</sup> and apparently, still earlier, formed part of Savage's Columbian Gallery in New York. The catalogue, issued April 6, 1802, lists "121



NO. 12. HENRY KNOX

A Portrait of Gen. Knox" and gives "E. Savage" as the name of the "Original Painter."<sup>3</sup>

COMMENTS: In the Knox Manuscripts preserved at the Massachusetts Historical Society is a letter from Savage to Knox:

"Dear Sir. Agreeable to your Request I have Sent by Mr West the half Dozen prints, From the Original portrait which you Did me The Hon<sup>r</sup> to sit for. I hope they will meet with your and your good Ladys approbation. I pick'd the best impressions out of the First half hundred for you; I was much Flattered by Mr West, Historical painter to His Majesty, as he knew it to be my first Preformance on copper and without any assistance. I am with Great Esteeme your Most Obt Humble Sert Edward Savage Jan<sup>y</sup> 22-1792 No 29 Charles Street Middlesex Hospital London. . . ."

The prints referred to were made by the stipple process and bore the inscription: "E. Savage pinxt & sculpt / Gen<sup>l</sup> Knox, LL.D. / Secretary at War, to the United States of America. / London. Pub. Dec. 7. 1791 by E. Savage No. 29 Charles Street, Midd<sup>x</sup> Hospital."<sup>4</sup>

REFERENCES: In text: 1) "Scenic and Historic America" (February 1935) IV, no. 1, p. 21. 2) C. W. Bowen, "The History of the Centennial Celebration," 1892, p. 493, repr. opp. p. 168. 3) Photostat copy presented to writer by C. D. Childs. 4)











No. 12a. MARCUS CAMILLUS KNOX

D. McN Stauffer, "American Engravers on Copper and Steel," 1907, II, p. 455, no. 2747.

GENERAL: F. S. Drake, "Life and Correspondence of Henry Knox," 1873, frontispiece, p. 15; C. H. Hart, "Edward Savage," 1905, p. 10, 17; Brooklyn Institute of Arts and Sciences, "Early American Paintings," 1917, p. 79, repr.

*Note:* No. 12a reproduces a portrait of General Knox' son, Marcus Camillus, owned by the Knox Memorial Association and hanging at Montpelier, Thomaston, Maine, the gift of a descendant of General Knox; oil on canvas, 29½ x 24½ inches; light hair, blue eyes; dark blue coat, buff waistcoat; chair upholstered in rose. Probably painted in Philadelphia. An attribution to Ralph Earl has been suggested (Historical Records Survey, "American Portraits 1645-1850, Found in the State of Maine," 1941, p. 33, no. 135). To the present writer it seems more likely that Savage was the painter.

### 13. JOHN LANGDON

SUBJECT: Born June 26, 1741, son of John and Mary (Hall) Langdon; sea captain in his youth, ship-owner and builder; married Elizabeth Sherburne, daughter of Henry Sherburne, February 2, 1777 and had two children of whom only one lived to grow up, Elizabeth who married Thomas



No. 13. JOHN LANGDON

Elwyn in 1797; took an active part in the Revolution as colonel of an independent company of infantry and in the government of New Hampshire as Speaker of the House of Representatives and State President; delegate in 1787 to convention which formed Federal constitution and afterwards influential in its ratification by New Hampshire in 1788; senator in United States Congress from 1789 until 1801; governor of New Hampshire from 1805 to 1808 and in 1810 and 1811; died September 18, 1819 at Portsmouth.

DESCRIPTION: Oil on canvas,  $29\frac{1}{8} \times 24\frac{1}{8}$  (sight). Head and shoulders facing three-quarters to spectator's right; gray hair; ruddy complexion; black coat with part of gray-blue waistcoat visible; white neckcloth and ruffle; dark brown background.

OWNERSHIP: Owned by Mrs. William N. Kremer and hanging in the Governor Langdon Mansion, Portsmouth, New Hampshire. It came to her from her father Alfred Langdon Elwyn, great grandson of John Langdon. Her sister, Mrs. Woodbury Langdon, occupied the Langdon Man-

sion until her death a few years ago and the portrait has occasionally been referred to as in her possession.<sup>1</sup>

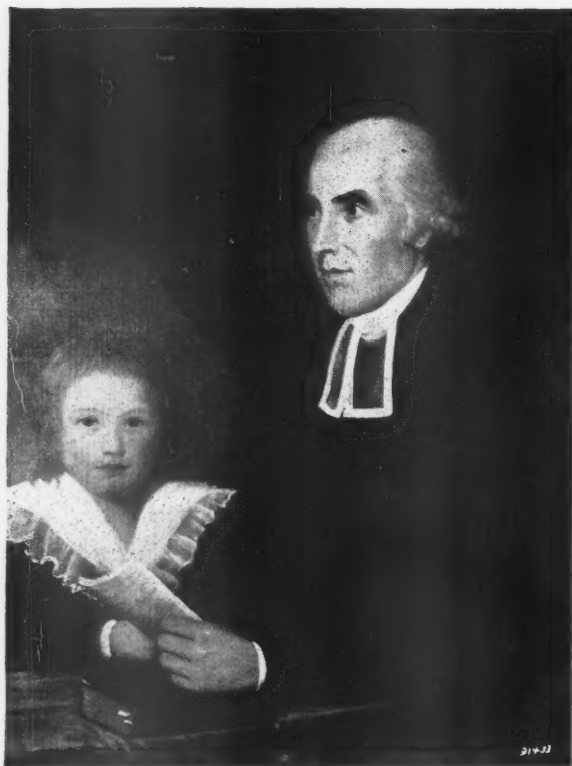
COMMENT: This portrait has long been considered the work of Savage though at present there is no contemporary documentary evidence known to the writer confirming this attribution. It was included as the work of Savage in the loan exhibition of historical portraits held at the Pennsylvania Academy of the Fine Arts<sup>2</sup> from December 1, 1887 through January 15, 1888 and in the Washington Centennial Loan Exhibition<sup>3</sup> held at the Metropolitan Opera House, New York, from April 17 through May 8, 1889, in each case as the loan of Rev. Alfred Langdon Elwyn. In 1926 when Lawrence Park's descriptive list of Gilbert Stuart's works was published posthumously this portrait was listed as no. 470 without any description.<sup>4</sup> William Sawitzky in 1933 wrote<sup>5</sup> that this inclusion must have been caused by some misunderstanding as the Langdon portrait was a well-known work by Savage. As senator in the United States Congress Langdon was in New York in 1789-90 and then in Philadelphia so there was ample opportunity for Savage to have painted him. Stuart was working in Philadelphia from late in 1794 until 1803. Savage apparently was somewhat influenced by him as he had been earlier by Copley. In the April 6, 1802 catalogue of the Columbian Gallery which Savage conducted in New York no. 115 is *A Portrait of the Hon. John Langdon* with "E. Savage" listed as the "Original Painter."

REFERENCES: 1) L. S. Mayo, "John Langdon of New Hampshire," 1937, frontispiece and p. vii. 2) Pennsylvania Academy of the Fine Arts, "Loan Exhibition of Historical Portraits," 1887, p. 58, no. 240. 3) C. W. Bowen, "The History of the Centennial Celebration," 1892, p. 145, no. 137, repr. opp. p. 105. 4) L. Park, "Gilbert Stuart," 1926, I, p. 461, no. 470. 5) ART IN AMERICA (June 1933), XXI, no. 3, p. 89.

GENERAL: "Early State Papers of New Hampshire" (1891) XX, pp. 850-880; (1892) XXI, pp. 804-812. E. S. Stackpole, "History of New Hampshire," 1916, II, pp. 280-285, repr. opp. p. 281. Mayo, *op. cit.*

#### 14. JEDIDIAH MORSE WITH SAMUEL F. B. MORSE

SUBJECT: Jedidiah Morse, born Woodstock, Connecticut, August 23, 1761, son of Jedidiah Morse; graduated Yale College, 1783; became pastor of The First Congregational Church in Charlestown, Massachusetts, April 30, 1789 and served there thirty years; married Elizabeth Ann Breese (see no. 15) May 14, 1789; wrote a series of text books in geography; died June 9, 1826 in New Haven, Connecticut. His son, Samuel F. B. Morse,



NO. 14. JEDIDIAH MORSE WITH SAMUEL F. B. MORSE

born Charlestown, Massachusetts, April 27, 1791; painter; inventor of the telegraph; died April 2, 1872.<sup>1</sup>

DESCRIPTION: Oil on canvas, approximately 36 by 28 inches. Double portrait. Jedidiah Morse: half length, facing three-quarters toward spectator's left, his left hand holding a sheaf of papers resting on a Bible which is on a table before him; white hair, brown eyes; black robe and white clerical bands. At spectator's left, behind the table the young Samuel F. B. Morse: half-length, facing the spectator; his right hand resting on the table edge; light brown hair and brown eyes; black suit with white band at wrist and white frilled collar. Brown background at left with dark red curtain draped above.<sup>2</sup>

OWNERSHIP: Owned by Eunice Chambers, Hartsville, South Carolina. According to information supplied in 1938<sup>3</sup> by Sidney Edwards Morse III, great-grandson of Rev. Jedidiah Morse, this picture and no. 15 were acquired by Sidney Edwards Morse, I, his grandfather, from Samuel

F. B. Morse and were later inherited by his father, G. Livingston Morse, from whom he, in turn, inherited them. Miss Chambers acquired them in 1941.

COMMENTS: This portrait and no. 15 are said to have been painted by Savage in 1794.<sup>4</sup> Such an attribution and date seem acceptable. S. F. B. Morse would have been three and Sidney E. Morse eight to ten months old in the fall of that year, when Savage was in Boston after his return from England. A third Morse son, Richard Cary, was born June 18, 1795 and Savage departed for Philadelphia in that year.

REFERENCES: In text: 1) S. I. Prime, "Samuel F. B. Morse, LL.D.," 1875, pp. 3-12, 744. 2) Descriptions of this and no. 15 furnished by Eunice Chambers. The present writer knows these pictures only from photographs. 3) Information on file at the Frick Art Reference Library. 4) C. W. Bowen, "The History of Woodstock, Connecticut," 1926, I, p. 271 (reprs. of nos. 14 and 15).

15. ELIZABETH ANN (BREESE) MORSE WITH  
SIDNEY EDWARDS MORSE

SUBJECT: Elizabeth Ann Breese, born in New York September 29, 1766; daughter of Samuel Breese and Rebecca (Finley) Morse; married Jedidiah Morse (see no. 14) May 14, 1789; had eleven children of whom only three survived infancy; died in 1828. Her son, Sidney Edwards Morse, born February 7, 1794; editor, inventor and author of text in geography; died in New York, December 23, 1871.

DESCRIPTION: Oil on canvas, approximately 36 by 28 inches. Double portrait. Elizabeth Ann (Breese) Morse: half-length, facing front, seated on a red-upholstered sofa against a dark background; lightly powdered hair dressed with white feathers and pearls; saffron colored dress with dark green sash; white kerchief edged with lace and lace ruffle at elbow. Her son, Sidney Edwards Morse, at spectator's right and facing three quarters left, seated on his mother's lap holding in his right hand a rattle with a red handle and long green ribbon; white dress with pink sash; one red shoe showing.

OWNERSHIP: The same as no. 14. Comments and references: See no. 14.

16. ROBERT TREAT PAINE

SUBJECT: Born in Boston, Massachusetts, March 11, 1731; son of Thomas and Eunice (Treat) Paine; graduated, Harvard, 1749; read law and ad-





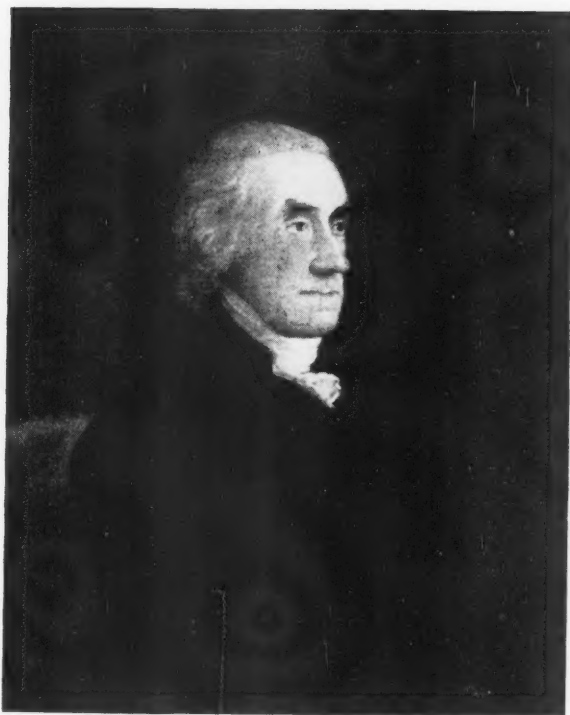
No. 15. ELIZABETH ANN (BRESE) WITH SIDNEY EDWARDS MORSE

mitted to bar 1757; moved to Taunton in 1761; married Sarah, daughter of Thomas and Lydia (Leonard) Cobb, in 1770; delegate to Continental Congress and signer of Declaration of Independence; Attorney-General of Massachusetts, 1777-1790; moved to Boston in 1781; Judge of Supreme Court, 1790-1804; died May 11, 1814.

DESCRIPTION: Oil on canvas, 29 $\frac{1}{4}$  x 24 $\frac{1}{4}$  inches. Head and shoulders facing three-quarters to spectator's right; sparse gray hair brushed back; brown eyes; black coat with white neckcloth and ruffle; red sofa with brass nails at spectator's left; dark brown background.

OWNERSHIP: Owned by the children and grandchildren of General Charles J. Paine, great-grandson of the sitter. In 1822 it had been purchased from the estate of Edward Savage by the Misses Paine, daughters of the sitter. From them, presumably it passed to their nephew Charles Cushing Paine, father of General Paine.

COMMENTS: Stephen T. Riley, Librarian of the Massachusetts Historical Society, has found in the Robert Treat Paine Papers a number of references



NO. 16. ROBERT TREAT PAINE

to this portrait. Most important of all is the actual entry in Judge Paine's diary recording his sitting for Savage:

"1802 — Jan. 29. Warm cloudy drizzly rain. Sat for my Portrait by Mr Savage in Order to represent the Congress when passing the Act of Independence."

Evidently the artist only made an unfinished sketch to catch the likeness (see no. 5) for nineteen years later Judge Paine's daughter, Mary Paine, was concerned about having the picture completed and the following draft appears in the papers:

"The Misses Paine would give Mr. Savage, or anyone authorized to receive proposals, fifty dollars for Mr. Savage's portrait of their father, on condition of its being allowed to be sent on to Philadelphia to be engraved & afterwards completed for them by Mr. Savage or his agent, if they should desire it — or simply for the picture in its present state, Mr. Savage or his agent being allowed to take a copy of it hereafter, or to retain the original after they shall have made the same use of it, if he wishes it.

"Proposal made in their behalf, thro A. Bradford Esq, by E. C. Dec. 26, 1821

"In case it cannot be procured for this Mr. Bradford has been informed that an effort will be made to obtain it of Mr Savage of Lancaster

— I agree to write on to Mr. Sanderson at Phil. to delay the biography a fortnight for this purpose."

Mr. Bradford was writing the life of Judge Paine for Sanderson's "Biography of Signers"<sup>1</sup> and wished the portrait sent to Philadelphia to form the basis of an engraving by J. B. Longacre. He soon reported as follows:

"I have seen Mr. Greenwood & he says, as before, that he has not the entire controul of the picture; but will write Mr. Savage, & if he will consent, I shall have it on the terms proposed by Mr Clap — He says, he will write to Mr Savage, & thinks he can hear from him by next Monday — If you chose still to write Mr. Savage you can do it — but I should think it hardly necessary — he is at Princeton

Yours

A Bradford"

The Mr. Greenwood referred to was Ethan Allan Greenwood (see no. 6) and the Mr. Savage was the artist's son, Edward Savage, Jr., (no. 17) administrator of his estate.

Shortly afterwards Mr. Bradford wrote again:

"Miss Mary Paine                      Milk Street

I send Receipt for 50. the portrait was to be done up & sent you last eveng —

It would be best to have it go on soon, to Mr. T. M. Sanderson, Philadelphia

your in haste

A B"

He enclosed this receipt:

Boston, Jan 1, 1822

"Received of Miss Mary Paine fifty dollars in full for the unfinished portrait of her father, taken by Mr. Savage

\$50.00

Ethan A. Greenwood"

Some months went by and then Mr. Bradford and Miss Paine, the portrait having presumably been to Philadelphia and back, turned their attention to having it finished. For this task they engaged the Boston portrait painter, John Coles, Jr.,<sup>2</sup> as the following indicate:

Nov<sup>r</sup>. 14<sup>th</sup>

"Miss Paine

The portrait of your Father will be finished & sold [?] for 25\$ I think it a likeness — The head & face are pretty nearly finished — But the shoulders & breast only the outlines. . . .

yours

A. Bradford"







"Miss Paine Dr to J. Coles,

For finishing the Portrait of her late Father      Boston March  
13<sup>th</sup> 1823

Recd pay<sup>t</sup> Jn<sup>o</sup>. Coles"

At a later date Miss Paine drafted a letter to "Hon Oliver Fiske, Boston" asking assistance for "a much approved Artist, one who has taken Portraits of many distinguished individuals of this City with success. and who holds a high rank in the estimation of the celebrated Stewart. Mr Coles the gentleman alluded to completed the Portrait of our Father begun by Mr Savage." The extracts given above which have only recently been discovered by Mr. Riley amplify the notation in Edward Savage, Jr.'s account as administrator of his father's estate which long ago caught the attention of the late Edward F. Coffin. On October 21, 1823 he recorded the receipt of cash by "Portrait of Juge Paine . . . 50.00"<sup>3</sup>

REFERENCES: In text: 1) J. Sanderson, "Biography of Signers," 1823, vol. II, p. 206. 2) W. Dunlap, "A History of the Rise and Progress of the Arts of Design in the United States" (edited by F. W. Bayley and C. E. Goodspeed), 1918, III, p. 291. 3) Worcester County Probate Records, Series A, No. 52130.

GENERAL: Museum of Fine Arts, Boston, "One Hundred Colonial Portraits," 1930, p. 64 (repr.); Corcoran Gallery of Art, Washington, "Loan Exhibition of Portraits . . . November 27, 1937 to February 1, 1938" 1937, p. 17, no. 7; Historical Records Survey, "American Portraits 1620-1825 Found in Massachusetts," 1939, II, p. 297, no. 1581.

#### 17. EDWARD SAVAGE, JR.

SUBJECT: Born August 25, 1795 in Boston, son of Edward and Sarah (Seaver) Savage; painted as a young boy by his father; administrator of his father's estate; married Mary Whitman, daughter of David Whitman, in Lancaster, September 13, 1831; died in Springfield, Massachusetts, April 28, 1858. A daughter, Pamela, died unmarried.<sup>1</sup>

DESCRIPTION: Oil on canvas, 30 $\frac{1}{4}$  by 25 inches. Half length of a young boy facing slightly to spectator's right, elbows resting on table in foreground; his right hand holding an apple, one of eight pieces of fruit on table; light brown hair, brown eyes; black suit with sheer white ruffled collar; white shirt sleeve showing at left wrist; brown background, darker at spectator's left.

OWNERSHIP: Owned by the Worcester Art Museum; purchased from Ross H. Maynard, East Middlebury, Vermont, July 5, 1924. At the time



NO. 17. EDWARD SAVAGE, JR.

the following statement, addressed to himself, was given to the museum by Mr. Maynard. It was dated May 27, 1924; and was written, presumably, in Springfield, Massachusetts:

"The portrait of Edward Savage jr. which you purchased from me to-day, I have been informed, was painted by his father, Edward Savage, who painted the picture of George Washington now in the gallery at Harvard College. Edward Savage jr. gave this picture of himself to my father, William H. Parsons and because of their great friendship I received my middle name from him.

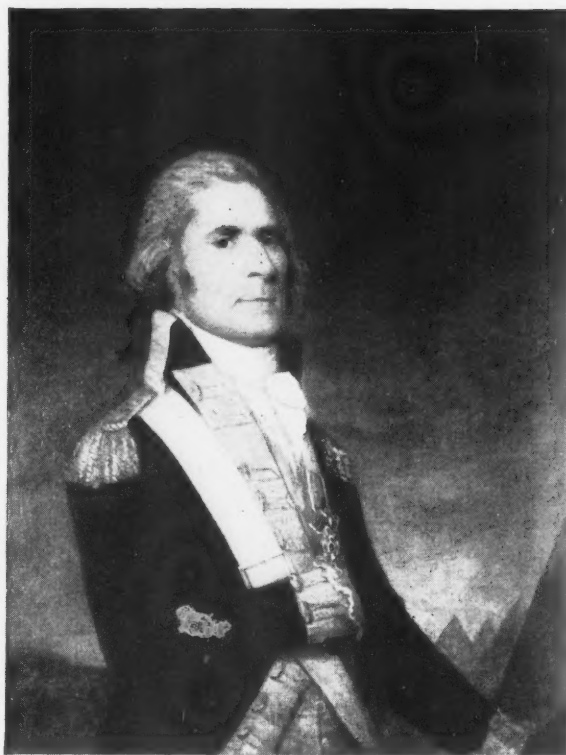
Respectfully yours

William Edward Parsons

1054 Worthington St."







NO. 18. EBENEZER STEVENS

COMMENTS: There seems no reason to doubt the account of the ownership given above. It was confirmed in a letter from Mr. Parsons' widow, then living in Burlingame, California, dated March 9, 1938. Present day criticism supports the belief that this picture was painted by Edward Savage.

REFERENCES: In text: 1) F. E. Blake, "History of the Town of Princeton," 1915, II, p. 260; manuscript notes by the late Edward F. Coffin of Worcester; "Columbian Centinel," September 17, 1831; "Springfield Republican," April 29, 1858.

GENERAL: Worcester Art Museum "Bulletin," (April, 1927) XVIII, no. 1, p. 20 (repr.); "International Studio" (January, 1828) LXXXIX, repr. p. 32; Amherst Historical Society, "Eight Colonial and Federal Portraits, an Exhibition Held at the Jones Library," April 16-May 6, 1945, no. 5.

#### 18. EBENEZER STEVENS

SUBJECT: Born August 11, 1751 in Boston, son of Ebenezer and Elizabeth (Weld) Stevens; participated in Boston Tea Party in 1773; Lieutenant-Colonel of Continental Artillery during the American Revolution; became



a successful merchant in New York and served as Major-General of New York State Artillery; Vice-President of the New York State Society of the Cincinnati; died September 22, 1823 in Rockaway.

DESCRIPTION: Oil on canvas, 36 x 27½ inches. Half length facing three-quarters toward spectator's right, proper right hand thrust in coat; hair tied with black ribbon; white neckcloth with ruffle; dark blue coat faced with red; emblem of the Order of the Cincinnati suspended from proper left lapel by a ribbon; white waistcoat and white sword strap; background a gloomy sky with tents to be seen at either side of the figure.

OWNERSHIP: Presented to the New York Historical Society April 30, 1915 from the Estate of Byam Kerby Stevens, grandson of the subject.

COMMENTS: No artist is indicated in the New York Historical Society's 1915 catalogue and there apparently has been no tradition connecting this portrait with Edward Savage's name. The ascription was made by the late William Sawitzky and seems a likely one to the present writer. Savage had ample opportunity to paint this portrait during the years he spent in New York.

REFERENCES: "Magazine of American History" (1877) I, pp. 588-610; (1890) XXIV, repr. opp. p. 81, pp. 120-122. New York Historical Society, "Catalogue of the Gallery of Art," 1915, p. 53, no. 484; "Catalogue of American Portraits," 1941, p. 290, no. 705.

#### 19. ELIZABETH STILES

SUBJECT: Born April 17, 1758, daughter of Ezra and Elizabeth (Hubbard) Stiles. Her father was then minister of the Second Congregational Church, Newport, Rhode Island. He later became president of Yale. She died, unmarried, November 16, 1795, in Cambridge. Her younger sister was Mary (Stiles) Holmes (no. 11).<sup>1</sup>

DESCRIPTION: Oil on canvas, 30¼ x 25 inches. Head and shoulders looking toward spectator's right, in dark brown painted oval against a blue-gray background streaked with pinkish and bluish lines at spectator's right; brown hair falling in curls on her shoulders; brown eyes; greenish blue dress with white lace at the low-cut neck-line; sheer scarf of yellow and gray shading to tan, held in place by the sitter's right hand. Inscribed faintly on the stretcher, PORTRAIT OF / ELIZABETH STILES / Æ 37 / Drawn by EDW. SAVAGE / March 1795. (Now almost illegible.)

OWNERSHIP: Owned by Yale University; given by the Associates in Fine Arts, 1943. The former owner was Sarah W. Foote of Clintonville, Con-



No. 19: ELIZABETH STILES

necticut, aunt of Amelia Leavitt Hill who formerly owned the companion portrait, no. 11. Miss Foote's grandmother was Amelia Leavitt, who became Mrs. Charles Jenkins of Portland and later Mrs. Foote of New Haven. Amelia Leavitt, in turn was a niece of Elizabeth Stiles.<sup>2</sup> The portrait is said to have come to Miss Foote by direct family descent.

COMMENTS: This portrait, like no. 11, was painted not long before the sitter's death and it is a thoughtful characterization of an invalid. The pictures of the two sitters show clearly the nine years difference in age between them.

REFERENCES: In text: 1) H. R. Stiles, "The Stiles Family in America," 1895, p. 209. 2) Letter from Amelia Leavitt Hill, December 29, 1937.

GENERAL: "Yale University Portrait Index, 1701-1951," 1951, p. 109.

## 20. GEORGE WASHINGTON

(Harvard University Portrait)

SUBJECT: Born in Westmoreland County, Virginia, February 11/22, 1732, son of Augustine and Mary (Ball) Washington; married Martha



No. 20. GEORGE WASHINGTON (Harvard University Portrait)

(Dandridge) Custis January 6, 1759; appointed Commander-in-Chief of the Continental forces June 15, 1775 and served until 1783; President of the United States, 1789-1797; lived in New York, the Federal capital, in 1789-1790, then in Philadelphia until 1797, and after that date at Mt. Vernon, in Virginia, where he died December 14, 1799.

DESCRIPTION: Oil on canvas, 30 x 25 inches. Head and shoulders three-quarters to spectator's right. White hair dressed in a wig-like manner, tied at the back with a black ribbon; dark blue coat, buff collar and lapels, gilt epaulettes; buff waistcoat, white neckcloth and ruffle; emblem of the Order of the Cincinnati suspended by a pale blue ribbon from left coat lapel; brown spandrels clearly indicated at bottom, more faintly indicated at top. Light brown background becoming darker at spectator's left. Signed and dated at lower left: "E. Savage Pinx / 1790."

OWNERSHIP: Owned by Harvard University, Cambridge, Massachusetts; presented by the artist. In the college records August 30, 1791,<sup>1</sup> appears the following:

"Voted, that the thanks of this Corporation be given to Mr Savage, Portrait Painter, for his polite and generous attention to this university in presenting a Portrait of the President of the United States, taken by him from the life; and that Mr Savage's brother be requested to transmit him this vote."

COMMENTS: On November 7, 1789 President Joseph Willard of Harvard wrote a letter to the President of the United States.<sup>2</sup>

"Mr. Savage, the bearer of this, who is a painter and is going to New York, has called on me and of his own accord has politely and generously offered to take your portrait for the university, if you will be so kind as to sit. As it would be exceedingly grateful to all the governors of this literary society, that the portrait of the man we so highly love, esteem, and revere, should be the property of and placed within Harvard College, permit me, Sir, to request the favor of your sitting for the purpose, which will greatly oblige the whole Corporation."<sup>2</sup>

Washington sent the following reply:<sup>3</sup>

New York December 23, 1789

"Sir: — Your letter of the 7th Ultimo was handed to me a few days since by Mr. Savage, who is now engaged in taking the Portrait which you, and the Governors of the Seminary over which you preside, have expressed a desire for, that it may be placed in the Philosophy Chamber of your University. I am induced, Sir, to comply with this request from a wish that I have to gratify, so far as with propriety may be done, every reasonable desire of the Patrons and promotors of Science. And at the same time I feel myself flattered by the polite manner in which I am requested to give this proof of my sincere regard and good wishes for the prosperity of the University of Cambridge."

Fortunately Washington noted in his diary<sup>4</sup> his sittings for the Harvard portrait in December, 1789, and January, 1790:

"Monday — 21st. . . . Sat from ten to one O'clock for a M<sup>r</sup>. Savage to draw my Portrait for the University of Cambridge in the state of Massachusetts at the request of the President and Governors of the said University. — "

"Monday — 28th. Set all the forenoon for Mr Savage who was taking my Portr<sup>t</sup>."

"Wednesday 6<sup>th</sup>. Sat from half after 8 o'clock till 10 for the Portrait Painter, M<sup>r</sup> Savage, to finish the Picture of me which he had begun for the University of Cambridge."

Josiah Quincy was among those who found this portrait a good likeness.

"He always declared that the portrait by Savage in the College dining-room in Harvard Hall at Cambridge, was the best likeness he had ever seen of Washington, though its merits as a work of art are but small."<sup>5</sup>

This portrait is the basis of a print in the stipple manner inscr.

"Painted & Engraved by E. Savage./George Washington, Esq<sup>r</sup>. / President of the United States of America. / From the Original Picture Painted in 1790 for the / Philosophical Chamber, at the University of Cambridge, / In Massachusetts. / Published Feb<sup>y</sup>. 7. 1792 by E. Savage, N<sup>o</sup>. 29 Charles Street, Midd<sup>x</sup>. Hospital."

It measures  $5\frac{3}{16}$  by  $4\frac{3}{16}$  inches. One of these prints is owned by the Worcester Art Museum (Goodspeed No. 2739<sup>6</sup>).

REFERENCES: In text: 1) E. B. Johnston, "Original Portraits of Washington," 1882, p. 45. Harvard University Archives, College Book, VIII, p. 323. 2) C. H. Hart, "Edward Savage," 1905, p. 6. J. Sparks, "The Writings of George Washington," 1836, X, pp. 64-65. 3) J. C. Fitzpatrick, ed., "The Writings of George Washington," 1939, XXX, p. 483. 4) Manuscript, Burton Historical Collection, Detroit Public Library. 5) E. Quincy, "Life of Josiah Quincy," 1867, p. 51. 6) Worcester Art Museum, "Early New England Printmakers," 1939, p. 49, no. 48 (repr.).

GENERAL: R. W. Griswold, "The Republican Court," 1855, p. 353; Johnston, *op. cit.* pp. 45-46, repr. opp. p. 44; C. W. Bowen, "The History of the Centennial Celebration . . .", 1892, pp. 541 and 544, repr. opp. p. 14 (See no. 21); J. Winsor, "Savage's Portrait of Washington," in "Harvard Graduates' Magazine" (June, 1895) pp. 502-505; "Book Lovers Magazine," (February 1905), p. 163; Hart, *op. cit.*, pp. 5-8; J. H. Morgan and M. Fielding, "The Life Portraits of Washington and their Replicas," 1931, pp. 178-180, repr. opp. p. 180; Corcoran Gallery of Art, "George Washington Bicentennial Exhibition," 1932, p. 13, no. 11; A. Burroughs, "Harvard Portraits," 1936, p. 143.

## 21. GEORGE WASHINGTON

(Adams Family Portrait)

SUBJECT: See no. 20.

DESCRIPTION: Oil on canvas,  $29\frac{7}{8}$  x 25 inches. Head and shoulders, three-quarters to spectator's right. White hair dressed in a wig-like manner and tied at the nape of the neck with a black ribbon; dark blue coat, gilt epaulettes, buff collar and lapels and two large gilt buttons; buff waistcoat with eight gilt buttons; white neckcloth and ruffle; dark brown spandrels clearly indicated at bottom, faintly indicated at top; brown background, lighter at spectator's right than at left.

OWNERSHIP: Owned by the United States Government, Department of the Interior, National Park Service, and preserved at the Adams Mansion National Historic Site, 135 Adams Street, Quincy, Massachusetts. Purchased from the artist by John Adams (d. 1826), this portrait has always hung, it is believed, in the dining-room of the Adams Mansion, Quincy, and has been owned successively by John Quincy Adams (d. 1848), Charles Francis Adams (d. 1886), and Henry Adams (d. 1918). In 1927 ownership passed to the Adams Memorial Society organized by the descendants of Charles Francis Adams following the death of Brooks Adams, brother





NO. 21. GEORGE WASHINGTON (Adams Family Portrait)

of Henry Adams and the last member of the family to occupy the Adams Mansion. In 1946 the Society gave the Mansion and all its furnishings to the United States Government.<sup>1</sup> Attached to the back of this portrait is the original receipt with the words "Savage's Bill / April 17. 1790" written in the upper left-hand corner. It reads as follows: "Received Newyork the 17<sup>th</sup> of april 1790 of / The Vice President of the United States forty/Six Dollars &  $\frac{2}{3}$ ds for a portrait of The President / of the United States & His Lady — / Edward Savage / (46 &  $\frac{2}{3}$  Dollars"

COMMENTS: Though very similar to No. 20 this portrait is slightly different. It lacks for example the Order of the Cincinnati and there are eight gilt buttons on the front of the waistcoat instead of ten. In addition, it is known that Washington gave the artist at least one sitting expressly for it. On April 6, 1790 he wrote in his diary:

"Tuesday, 6th. Sat for Mr. Savage at the request of the Vice President, to have my Portrait drawn for him."<sup>2</sup>

The remarks by Charles Henry Hart<sup>3</sup> on this portrait published in 1905 to the effect that it was less satisfactory than the Harvard portrait may



NO. 22. MARTHA WASHINGTON

be discounted in the first place because they were based on reproductions in Bowen's "The History of the Centennial Celebration"<sup>4</sup> and in the second place because he made the pardonable error of assuming that these reproductions were captioned in reverse. Both this portrait and no. 22 bear on their stretchers the remains of labels for the Washington Centennial Loan Exhibition held at the Metropolitan Opera House, New York, from April 17 through May 8, 1889 in which they were nos. 26 and 52.<sup>5</sup>

REFERENCES: In text: 1) "Adams Mansion National Historic Site," U. S. Government Printing Office, 1948; also information supplied by the Superintendent, Mrs. Wilhelmina Harris. 2) J. C. Fitzpatrick, "The Diaries of George Washington," 1925, IV, p. 112. 3) C. H. Hart, "Edward Savage," 1905, p. 7-8. 4) C. W. Bowen, "The History of the Centennial Celebration," 1892, repr. opp. p. 9 and 14. 5) *ibid*, p. 142, 144, 147, 541, 544, 546, repr. opp. p. 129.

GENERAL: E. B. Johnston, "Original Portraits of Washington," 1882, p. 44; J. H. Morgan and M. Fielding, "The Life Portraits of Washington and Their Replicas," 1931, p. 179, 180; Corcoran Gallery of Art, "George Washington Bicentennial . . . Exhibition," 1932, p. 15, no. 16.

## 22. MARTHA (DANDRIDGE CUSTIS) WASHINGTON

SUBJECT: Born June 21, 1731, in New Kent County, Virginia, daughter of John and Frances (Jones) Dandridge; married in June, 1749, Daniel Parke Custis and lived at his plantation on the Pamunkey River; had four children, John Parke Custis (d. 1781), Martha Parke Custis (d. 1773) and two who died in childhood; left a widow in 1757 she married George Washington (Nos. 20, 21, 23) January 6, 1759; had no children by this marriage but, after the death of John Parke Custis, Washington adopted his two youngest children, Eleanor Parke Custis and George Washington Parke Custis (See nos. 24, 25); died May 22, 1802.

DESCRIPTION: Oil on canvas, 29 $\frac{7}{8}$  x 25 inches. Head and shoulders, painted in a well-defined oval, three-quarters to spectator's left. White hair, brown eyes; large, lace-edged gray headdress ornamented with a bow of gray ribbon; white kerchief, black lace shawl; brown spandrels and brown background lighter at spectator's right than at left.

OWNERSHIP: The same as No. 21.

COMMENTS: See No. 21. This portrait should be compared with the likenesses of the same sitter in Nos. 24 and 25.

REFERENCES: C. Moore, "The Family Life of Washington," 1926, p. 57ff. Corcoran Gallery of Art, "George Washington Bicentennial . . . Exhibition," 1932, p. 16, no. 18.

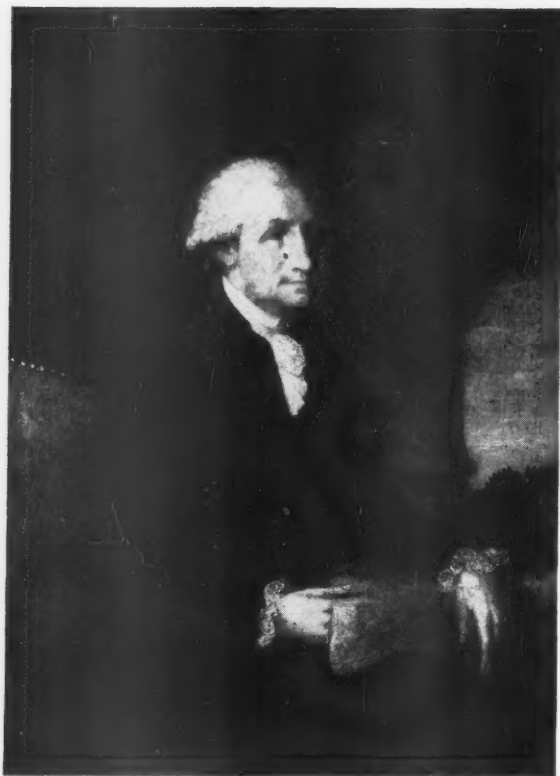
## 23. GEORGE WASHINGTON

(Art Institute of Chicago Portrait)

SUBJECT: See no. 20.

DESCRIPTION: Oil on panel, 18 $\frac{1}{2}$  x 14 $\frac{1}{8}$  inches. Three-quarters length facing three-quarters toward spectator's right; seated in a chair upholstered in red with brass tacks along the back; knees crossed; proper right hand holds large piece of paper which rests on table at spectator's right; left forearm rests on paper; also on table is a black hat; gray hair tied at back of neck with black ribbon; black coat and waistcoat, white neckcloth, white lace ruffles at wrists and neck; brown background at spectator's left; at right a red curtain is pulled back revealing a cloudy sky and the lower part of a column on which appears: "E Savage/1793."

OWNERSHIP: Owned by the Art Institute of Chicago. Presented by Catharine Colvin in 1921. It had been left to her by Charles H. Savage, son



NO. 23. GEORGE WASHINGTON (Art Institute of Chicago Portrait)

of the artist's second son George. He was not a relative but a partner of her father, William H. Colvin of Chicago. E. B. Johnston in 1882 wrote of this portrait as in the possession of the artist's granddaughters in Fitchburg, Massachusetts.<sup>1</sup>

COMMENTS: Presumably this picture was painted by Savage in London, in 1793, as a basis for his well-known mezzotint of Washington in black velvet which is almost the exact size of the painting.<sup>2</sup> That it may have been begun during one of the several sittings which we know Washington granted Savage is a possibility. (See comments on nos. 20 and 21.) Among the Washington papers preserved at the Library of Congress Charles Henry Hart found a letter<sup>3</sup> from Savage to Washington of October 6, 1793, in which he says: "I have taken the liberty to send two prints. The one done from the portrait I first sketched in black velvet, labours under some disadvantages as the Likeness never was quite finished."

The mezzotint is inscribed: "From the Original Portrait Painted at the request of the Corporation of the University of Cambridge in Massachu-

setts / Published June 25, 1793, by E. Savage, No. 54, Newman Street." This statement is not literally true as, though the head is very similar to the Harvard portrait (no. 20), the rest of the picture varies considerably.

REFERENCES: In text: 1) E. B. Johnston, "Original Portraits of Washington," 1882, p. 44. (She also states "This painting was recently on exhibition at the Old South Church in Boston, and is fresh in color and in excellent preservation.") 2) D. McN. Stauffer, "American Engravers upon Copper and Steel," 1907, II, p. 456, no. 2752; Worcester Art Museum, "Early New England Printmakers," 1939, pp. 49-50, no. 49. 3) C. H. Hart, "Edward Savage," 1905, pp. 8-9.

GENERAL: "Harvard Graduates Magazine" (June, 1895) III, p. 503. Art Institute of Chicago, "Bulletin" (1919), XIII, 25 (repr.). "American Magazine of Art" (October 1919), X, no. 12, p. 464 (repr.). J. H. Morgan and Mantle Fielding, "The Life Portraits of Washington and Their Replicas," 1931, p. 181. Corcoran Gallery of Art, "George Washington Bicentennial . . . Exhibition," March 5 through November 24, 1932, p. 17, no. 23. Art Institute of Chicago, "A Guide to the Paintings in the Permanent Collection," 1932, p. 106 (repr.), p. 170; "Catalogue of a Century of Progress, Exhibition of Paintings," 1933, p. 58, no. 421; "From Colony to Nation, an Exhibition of American Painting Silver and Architecture," 1949, p. 67, no. 101.

#### 24. THE WASHINGTON FAMILY (Sketch)

SUBJECT: George Washington (see no. 20), his wife (see no. 22) and her two grandchildren, George Washington Parke Custis and Eleanor Parke Custis as they probably appeared in the winter of 1789-90. G. W. P. Custis was born at Mount Airy, Maryland, April 30, 1781, son of John Parke and Eleanor (Calvert) Custis; studied at the College of New Jersey and St. John's College Annapolis, 1796-1798; entered United States Army 1799; married Mary Lee Fitzhugh in 1804 and retired to the house he had built on his Arlington estate near Alexandria, Virginia; became a playwright; died in 1857; his daughter Mary married Robert E. Lee. Nellie Custis was born at Abingdon on the Potomac, March 21, 1779; married Lawrence Lewis, Washington's nephew, February 22, 1799; died in Clarke County, Virginia, in 1852. She and her brother were adopted by Washington when very young and grew up in his household.<sup>1</sup>

DESCRIPTION: Oil on canvas, 18½ by 24 inches. The family group is gathered in a columned portico, presumably the porch at Mount Vernon; at the spectator's left center is draped a red curtain revealing a river view with sailing vessels in the distance and trees at spectator's right; Washington, in uniform is seated to spectator's left, his right hand resting on the left shoulder of G. W. P. Custis whose own right hand rests on a globe; to spectator's right, on the other side of a table covered with a green cloth,





NO. 24. THE WASHINGTON FAMILY (Sketch)

Mrs. Washington is seated dressed in a gray silk dress with black lace fichu and large beribboned cap; her left hand holds the corner of a map which is opened by Nellie Custis who stands at her grandmother's right.

OWNERSHIP: Owned anonymously. About 1858 it was in the possession of John Andrews Howland of Providence, Rhode Island, whose daughter Susan Andrews (Howland) Gurney, still living in 1934, recalled it always hung in the family dining-room, 364 Benefit Street, until the house was broken up. Then her oldest sister gave this picture to the mother of Mrs. Fletcher W. Taft of Lexington, Massachusetts, Mrs. Gurney's niece. Mrs. Taft was the next owner.<sup>2</sup> The picture was eventually sold and entered the collection of Herbert Lawton. It was no. 346 in the 1937 sale of his collection<sup>3</sup> and either immediately or shortly afterward entered the possession of the present owner.

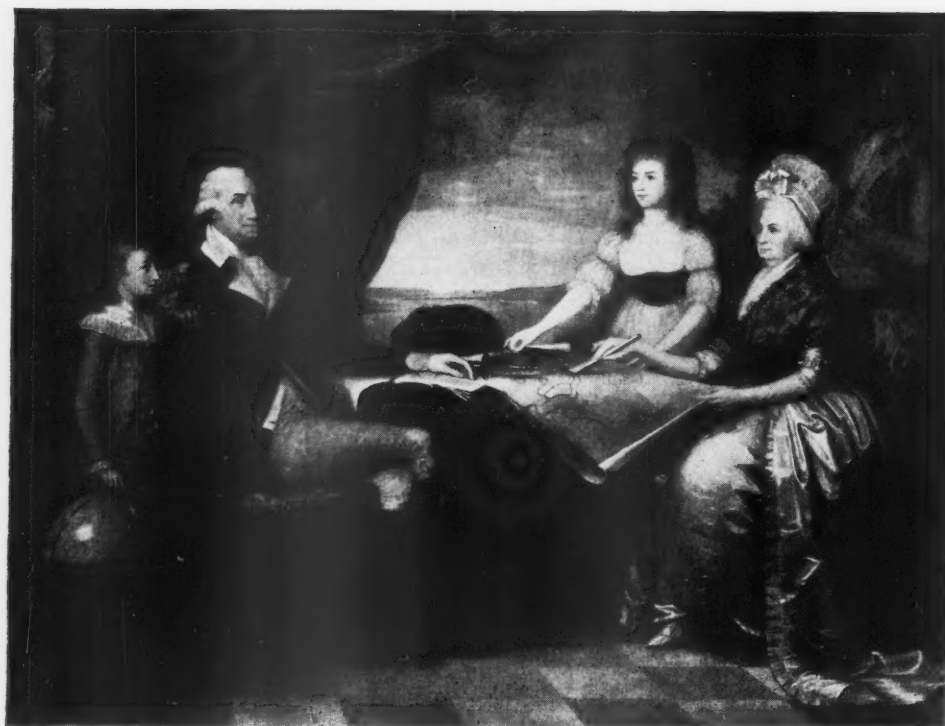
COMMENTS: In the autumn of 1934 this picture was at the Worcester Art Museum for study. At that time the striking resemblance was noted between the head of the Custis boy in the painting and that shown in a stipple engraving<sup>4</sup> in the museum's print collection, no. 24a, which is in-



No. 24a. GEORGE WASHINGTON PARK CUSTIS (Stipple Engraving)

scribed "E. Savage Pinxt. 1790. / GEO. WASHINGTON CUSTIS," and measures 3 by 2½ inches (Acc. no. G2740). No other example of this print is known and the museum has owned this example since 1910. George and Martha Washington and the Custis children were in New York in 1789-90 and it would have been possible for Savage to obtain sittings for this group and the little engraving could have been made shortly after. There are numerous differences between this sketch and the finished picture (no. 25) perhaps the most striking being the addition of the negro servant in the latter and the change of pose of the Custis boy's head so that it appears in profile. The changes seem to be just those which might have taken place between a preliminary sketch and a completed painting.

REFERENCES: In text: 1) M. C. Lee, "A Memoir of the Author" included in G. W. P. Custis, "Recollections and Private Memoirs of Washington," 1860, pp. 9-72. 2) Information supplied by Cecil G. Doward of The Royal Galleries, Ltd. and by Charles D. Childs, then associated with Charles E. Goodspeed. 3) American Art



No. 25. THE WASHINGTON FAMILY (National Gallery Picture)

Association — Anderson Galleries, Inc., "American Furniture Paintings and Silver . . . from the Collection of Herbert Lawton," April 2 and 3, 1937 (Catalogue 4314), pp. 122-124, no. 346 (repr.). 4) Worcester Art Museum, "Early New England Printmakers," 1939, pp. 51-52, no. 51 (repr.).

GENERAL: M. H. de Young Memorial Museum, San Francisco, "Exhibition of American Painting," June 7 - July 7, 1935, no. 21, The Washington Family. Lent by the Royal Galleries (repr.).

## 25. THE WASHINGTON FAMILY (National Gallery Picture)

SUBJECT: George Washington (see no. 20), his wife (see no. 22), and her two grandchildren, George Washington Parke Custis and Eleanor Parke Custis (see no. 24) attended by Will or "Billy" Lee, Washington's huntsman and attendant throughout the Revolutionary War.

DESCRIPTION: Oil on canvas, 84 by 111¼ inches. The family group is gathered around a table covered with a green, gold-fringed cloth on which is spread a map. In the background is a column at spectator's left and a

red curtain drawn aside to disclose a river view. Washington in a blue coat with buff collar and lapels and gold epaulettes sits on a rose-upholstered chair at spectator's left, his right arm resting on young Custis' left shoulder. The boy is wearing a dull rose-colored suit. His right hand rests on a globe covered with a green cloth. At spectator's right Mrs. Washington, wearing a gray dress, a black fichu and a large gray cap, is seated in a chair upholstered in rose. Behind her stands Billy Lee in a brown coat and red waistcoat. Back of the table at her grandmother's right stands Nellie Custis in white with a wide blue sash. She unrolls the map while Mrs. Washington points at it with a fan held in her right hand.

OWNERSHIP: Owned by the National Gallery of Art, Washington, D. C. (Mellon Collection). In the "Gazette of the United States," February 20, 1796, Savage announced that he had added to the collection of paintings on view at his Columbian Gallery in Philadelphia several pieces of his own making including "the President and Family, the full size of Life."<sup>1</sup> In the catalogue of the opening exhibition, April 6, 1802, at Savage's Columbian Gallery in New York *General Washington and Family* by E. Savage is no. 48 and is described as follows: "The General is seated by a table, drest in his uniform, which represents his Military Character; his left arm rests on papers which are suitable to represent his Presidentship; Mrs. Washington, sets at the other end of the table, holding the Plan of the Federal City, pointing with her fan to the grand avenue; Miss Custis stands by her side assisting in showing the Plan; George Washington Custis stands by the Gen. — his right hand resting on a Globe: the back ground is composed of two large Columns with Architect; a large curtain partly drawn up, under which appears a view of thirty miles down the Potowmac River, from Mount Vernon." It is interesting that no reference is made to the figure of Billy Lee. When Savage died in 1817 and an inventory<sup>2</sup> was taken September 12 of his possessions in Boston item 51 under "Paintings" read: "Washington family Columbus & Liberty 550.00". In 1882 the painting was hanging in the gallery of the Boston Museum immediately over the entrance to the theatre. The owner, Moses Kimball, gave the following account of its history: "It came into my possession in 1840, with the collection of the New England Museum. We understood that Savage painted it for a gallery he then had, which was located, as I have been told, in Boylston Hall, over the Boylston Market, corner of Boylston and Market Streets. It was eventually merged with the New England Museum and Gallery of Fine Arts."<sup>3</sup> The Washington Family was purchased from Kimball by Samuel P. Avery, Jr. Shortly afterward

it was sold to William F. Havemeyer of New York, and it later came into the possession of Thomas B. Clarke, New York.<sup>4</sup> It was then bought by Andrew W. Mellon and entered the collection of the National Gallery as part of the Mellon Collection in 1940.<sup>5</sup>

COMMENTS: On March 10, 1798 Savage published the well-known print after his painting of the Washington Family<sup>6</sup> and on June 3 wrote Washington the letter containing the following, often quoted, phrases: "The likenesses of the young people are not much like what they are at present. The Copper-plate was begun and half finished from the likenesses which I painted in New York in the year 1789. I could not make the alterations in the copper to make it like the painting which I finished in Philadelphia in the year 1796. The portraits of yourself and Mrs. Washington are generally thought to be likenesses."<sup>7</sup> Just what Savage meant is not entirely clear.

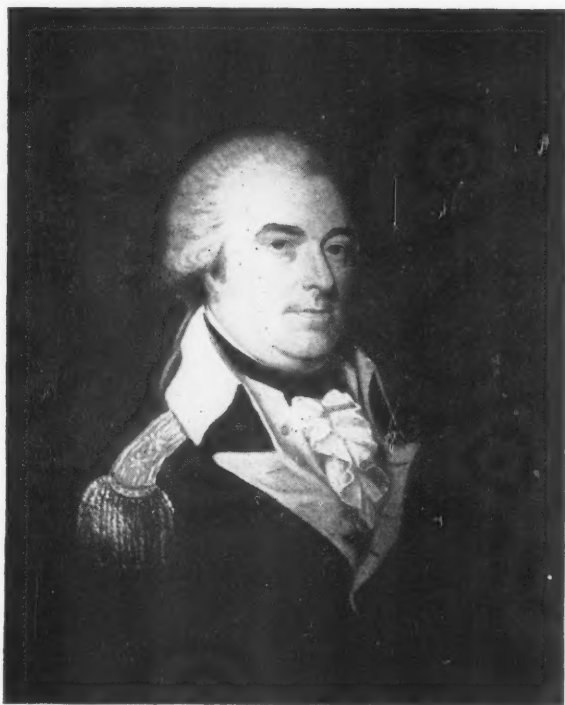
REFERENCES: In text: 1) A. C. Prime, "The Arts & Crafts in Philadelphia, Maryland and South Carolina," 1932, p. 33. 2) Worcester County Probate Records, Series A, No. 52130. 3) E. B. Johnston, "Original Portraits of Washington," 1882, p. 46. 4) The Union League Club, New York, "Exhibition of Portraits by Early American Portrait Painters," February 14, 15 and 21, 22, 1924, no. 1; The Philadelphia Museum of Art, "Portraits by Early American Artists," 1928. 5) National Gallery of Art: "Preliminary Catalogue of Paintings and Sculpture," 1941, pp. 179-180, no. 488; "Book of Illustrations," 1941, p. 8, no. 488. 6) Worcester Art Museum, "Early New England Printmakers," 1939, pp. 53-54, no. 53 (repr.). 7) C. H. Hart, "Edward Savage," 1905, p. 11.

GENERAL: J. H. Morgan and M. Fielding, "The Life Portraits of Washington," 1931, pp. 183-186 (repr.); Corcoran Gallery of Art, "George Washington Bicentennial . . . Exhibition," March 5 through November 24, 1932, p. 15, no. 17; "Art News" (July 1941) XL, pp. 15, 16 (repr. in color); V. Barker, "American Painting," 1950, pp. 323-324.

## 26. ANTHONY WAYNE

SUBJECT: Born January 1, 1745 in Chester County, Pennsylvania, son of Isaac and Elizabeth (Iddings) Wayne; married, March 25, 1766, Mary Penrose, daughter of Bartholomew Penrose; ran his father's tannery; appointed colonel of a Chester County regiment in 1776 and became brigadier-general in the Continental army; returned to civilian life in 1783 and attempted to run a rice plantation in Georgia; representative from Georgia to Congress in 1791; major general of the United States army, 1792-1796; after defeating Indians on the Maumee River returned to Philadelphia in February 1796; ordered to visit frontier posts in June 1796 and died at Presque Isle (now Erie) Pennsylvania December 15, 1796.





No. 26. ANTHONY WAYNE

DESCRIPTION: Oil on canvas, 30 x 24½ inches. Head and shoulders facing slightly toward spectator's right; gray hair; dark blue uniform, buff lapels and collar; gilt epaulettes and buttons; black neckcloth over a white one; white ruffle; dark brown background.

OWNERSHIP: Owned by the New York Historical Society; presented by George Folsom, June 18, 1861.

COMMENTS: In the "Gazette of the United States," June 1, 1796,<sup>1</sup> appeared an announcement that a portrait of General Wayne, published by Savage, was for sale at the Columbian Gallery, Chestnut Street, 3d door west of Tenth Street, price 1 dollar and 25 cents. It was further stated that the portrait was from the original picture in the Columbian Gallery. The print thus advertised was a mezzotint, 11½ x 9<sup>5</sup>/<sub>16</sub> inches, inscribed "Painted & Engrav'd by E. Savage. Philadelphia. Publish'd June 1<sup>st</sup> 1796. by E. Savage. / General Wayne."<sup>2</sup> When the Columbian Gallery opened its doors in New York, April 6, 1802, the catalogue listed as no. 54 "A Portrait of General Wayne" with the name of E. Savage given as the "Original Painter." Whether the portrait owned by the New York Historical

Society is that which hung in the Columbian Gallery or a replica may be hard to determine but it seems most likely that Savage was the painter. He is not mentioned as the artist in the Society's 1915 catalogue but the 1941 catalogue attributes the picture definitely to him.<sup>3</sup> Savage, always the good showman, evidently quickly sensed the importance of having a portrait of General Wayne in his gallery and presumably secured sittings shortly after the triumphal return of Wayne to Philadelphia in February 1796. As a business man he must have realized that it was a psychological time to issue a portrait print of the general.

REFERENCES: In text: 1) A. C. Prime, "The Arts and Crafts in Philadelphia, Maryland and South Carolina, 1786-1800," 1932, p. 33. 2) D. McN. Stauffer, "American Engravers upon Copper and Steel," 1907, II, p. 457, no. 2756. 3) New York Historical Society, "Catalogue of the Gallery of Art," 1915, p. 22, no. 177; "Catalogue of American Portraits," 1941, p. 336, no. 812.

GENERAL: C. J. Stillé, "Major General Anthony Wayne," 1893, pp. 339, 343; C. H. Hart, "Edward Savage," 1905, pp. 10, 18 (no. 6); J. H. Preston, "A Gentleman Rebel," 1930, repr. opp. p. 298; "Dictionary of American Biography" (article by R. C. Downes), 1936, XIX, pp. 563-565.

## 27. ABRAHAM WHIPPLE

SUBJECT: Born near Providence, Rhode Island, September 26, 1733, son of Noah Whipple<sup>1</sup>; married August 2, 1761, Sarah Hopkins, sister of Governor Stephen Hopkins of Rhode Island; in June 1772 captured and burned the British vessel, *Gaspee*, in Narragansett Bay; taken prisoner at Charleston, South Carolina, May 11, 1780 and imprisoned at Chester, Pennsylvania until the end of the Revolution; in 1786 appealed to Congress for a refund of expenses incurred during the Revolution and described himself as penniless; in 1787 made a trip to Marietta, Ohio, and returned; in 1788 emigrated there; died in Marietta, May 29, 1819.<sup>2</sup>

DESCRIPTION: Oil on canvas, 78¼ by 54¼ inches. Full-length, body and head facing slightly to spectator's right, proper left hand holding spy-glass, proper right hand thrust in waistcoat; heavy features, sparse gray hair; large black hat with black and white cockade; long dark blue coat with gold buttons faced with scarlet and lined with light purplish pink; long scarlet waistcoat ornamented with gold embroidery; white neckcloth and ruffles; dark blue knee breeches with gold garters and buttons; white stockings and black shoes with silver buckles; architectural background with column behind figure, magenta curtain, with gold cord and tassel, and balustrade at spectator's right framing a seascape showing a three-



No. 27. ABRAHAM WHIPPLE

masted vessel with the stars and stripes at the stern, two other sailing vessels, and a ship's boat. Signed and dated, halfway up column: "E Savage Pinx 1786." At top of column is another inscription which has been variously read and interpreted. The word "Charlestown" apparently is part of it.

**OWNERSHIP:** Owned by the United States Naval Academy Museum, Annapolis, Maryland; presented in 1948 by John Nicholas Brown, Providence, Rhode Island. Commodore Whipple's daughter Mary (or Polly) married Ezekiel Comstock of Smithfield, Rhode Island. Her son, Dr. William Whipple Comstock, died in Middleboro in 1878. His daughter, Agnes, married Dr. Nahum M. Tribou. She died in 1924.<sup>3</sup> Her daughter, Mary Comstock (Tribou) Drake gave the portrait in 1928 to her son, Reginald Whipple Drake. She died in 1941. A letter dated October 9, 1952 from Mr. Drake states:

"The portrait was hung in the front parlor of the old homestead at 171 Peirce Street, Middleboro, Mass., where I reside, by my great-grandfather, Dr. William Whipple Comstock in the 1850's and it remained there thereafter."

In February 1942 the portrait entered the possession of M. Knoedler & Co., Inc., New York and was frequently shown in exhibitions of American painting.

**COMMENTS:** Several nineteenth century publications carry illustrations apparently based on this portrait or a replica. David Fisher, great-grandson of Commodore Whipple and son of Dr. Comstock's sister, Sarah Ann, wrote an account of the commodore which was published in the "Ohio Archaeological and Historical Quarterly" in 1888 accompanied by a crude reproduction of the portrait<sup>4</sup> by Ward Brothers, Columbus. A reproduction of the head and shoulders, a clumsy lithograph by Anderson, was used to illustrate Hildreth's "Memoirs of the Early Settlers of Ohio" in 1852<sup>5</sup> and Stone's "Our French Allies" in 1884.<sup>6</sup> Such a full length portrait as this was an ambitious undertaking for a young man with little training. A study of some of Copley's more pretentious full-length portraits might have been a help, or other full-lengths, possibly English, available in Boston. The Director of the Naval Academy Museum has supplied much useful information about this portrait and an additional note concerning Commodore Whipple's rank. He writes:

"The rank of Commodore was not legally established in our Navy until 1862. Until that time, however, an officer who ever had command of two or more ships was given the courtesy title of Commodore although Captain

was the highest commissioned rank in the Navy. Whipple was given command of two ships in the Rhode Island State Navy in 1775 with the courtesy rank of Commodore, and he had command of a group of ships in the Continental Navy about 1779."

REFERENCES: In text: 1) "New England Historical and Genealogical Register" (1946) C, 68-69. 2) "Vital Record of Rhode Island," 1905, XIV, p. 412, gives May 27 as day of death on authority of Providence "Gazette." 3) Historical Records Survey, "American Portraits, 1620-1825, Found in Massachusetts," 1939, II, p. 459, no. 2434, is in error as to owner. 4) "Ohio Archaeological and Historical Quarterly," (1888) II, repr. opp. p. 176. 5) S. P. Hildreth, "Biographical and Historical Memoirs of the Early Settlers of Ohio," 1852, repr. opp. p. 120. 6) E. M. Stone, "Our French Allies," 1884, p. 26 (repr.).

GENERAL: Hildreth, *op. cit.* pp. 120-164; "Ohio Archaeological and Historical Quarterly" (1888) II, 180-186; "Art News" (April 1-14, 1943) XLII, no. 4, p. 20 (repr.); (November 1948) XLVII, no. 7, p. 20 (repr.); "Art Digest," (May 1, 1944) XVIII, no. 15, p. 5 (repr.); Museum of Art, Rhode Island School of Design, "Old and New England, an Exhibition," 1945, p. 60 (repr.), no. 46; "Museum Notes" (January, 1945), III, no. 1, suppl. (repr.); M. Knoedler & Co., "Naval Personages and Traditions," 1945, p. 9; The Metropolitan Museum of Art, "Your Navy," 1948, repr. opp. p. 10; "Check List . . . in the Special Exhibition Your Navy," 1948, p. 5; O. W. Larkin, "Art and Life in America," 1949, p. 72 (repr.); letters from Elizabeth Clare, M. Knoedler & Co., Inc., September 23, 1952, from Captain Wade DeWeese, U. S. Navy (Ret.), Director, United States Naval Academy Museum, September 25, 1952, and from Reginald Whipple Drake, Middleboro, Massachusetts, October 9, 1952 (in which he mentions that the picture was on loan at the state museum in Marietta, Ohio, in 1944).

## 28. FOURTEEN LANDSCAPE DRAWINGS

SUBJECT: These fourteen sketches, apparently quickly made on the spot, almost all represent water falls and all have water as their principle feature. They seem to follow a logical order. The artist presumably began the series in New Jersey at Paterson, then went into New York state and probably finally into Canada. Nine bear the date 1806.

DESCRIPTION: Black chalk and wash on paper. In the following list the titles given in *italics* are the inscriptions which appear on the drawings in what is apparently the artist's hand. (a) *falls of Passaic at Patterson July 29 1806, 9 $\frac{3}{4}$  by 16 $\frac{5}{16}$  inches;* (b) *Jeffersons Rock, 8 $\frac{1}{8}$  by 9 $\frac{3}{4}$  inches;* (c) *Cohoes Falls on the Mohawk River, 10 x 16 $\frac{1}{2}$  inches;* (d) *The great falls of the Mohawk comonly Call'd the Cohoez Aug 1806, 10 $\frac{3}{8}$  by 16 $\frac{1}{4}$  inches;* (e) *the two lower or lesser falls of Genessee 6. Aug. 1806. Wm C / by E. Savage ca. 7 by 10 $\frac{1}{2}$  inches;* (f) *Great falls of Genessee 95 feet perpendicular. Sep 1806, 8 $\frac{3}{8}$  by 9 $\frac{3}{4}$  inches;* (g) *the great fall of Genessee Sept 1806, 10 by 16 $\frac{3}{8}$  inches;* (h) *Niagara, 7 $\frac{3}{4}$  x 16 $\frac{3}{8}$*





NO. 28. JEFFERSON'S ROCK

inches; (i) the Lesser fall of Niagara Sept. 1806 by E. Savage,  $10\frac{1}{2} \times 16\frac{3}{8}$  inches; (j) The falls of Niagara from the highest point of the Bank Sept 1806 / drawn by E. Savage, 12 by  $20\frac{1}{4}$  inches; (k) the great fall of Niagara from a cleft about 8 feet below the Surface of the Rock [?] / by E. Savage,  $9\frac{3}{4}$  by  $16\frac{1}{4}$  inches; (l) the falls of Niagara from about a mile below Sept 1806, 10 by  $16\frac{3}{8}$  inches; (m) a view of Niagara River with the Distant lake Ontario Sept / 1806, ca. 9 by  $10\frac{1}{2}$  inches. (This drawing and drawing (e) actually are on the same sheet which measures  $16\frac{3}{8} \times 10\frac{1}{2}$ . The two titles, presumably written by the artist, are reversed.) (n) Unlabeled and unidentified sketch of a waterfall perhaps Montmorency Falls. On the mount appears "Morency — Just below Quebec," 12 x  $16\frac{1}{2}$  inches.

OWNERSHIP: Drawings (a) and (b) are owned by the Worcester Art Museum, acc. nos. 1934.42 and 1934.43; purchased from Edward F. Coffin, Worcester, June 11, 1934. Drawings (c) through (n) are owned by the Rush Rhees Library, The University of Rochester, and were purchased from Mr. Coffin in 1933.<sup>1</sup> About fifteen years earlier Mr. Coffin had purchased them from Edwin S. Phelps of Dorchester, Massachusetts, whose family had received them, many years before, from Augustus E. Peck, a picture dealer of Worcester.<sup>2</sup>

COMMENTS: In 1809 David Poignand and Samuel Plant founded a cotton factory in Lancaster, Massachusetts, in a section which is now a part of

Clinton. Savage invested money in this undertaking and possibly, in the preceding years, his knowledge of manufacturing was developing and with it an interest in water power.<sup>3</sup> Thus these sketches, all devoted to that subject, may have had an objective which was not primarily aesthetic. As a matter of fact Savage had other reasons for wishing to make landscape sketches. In the George Washington papers then preserved in the Department of State Charles Henry Hart found and published in 1905 a letter from Savage to Washington dated June 17, 1799.<sup>4</sup> In it Savage spoke of sending to Washington his first specimens in a method he had "discovered" of "Engraving with aquafortis . . . the Chase [and] . . . the action of the Constellation with the L'Insurgent," and added: "I intend as soon as time will permit to execute a set of large prints of the most striking and beautifull views in America in that stile of Engraving as it is best calculated for Landskip and a very expeditious method of working." Washington's reply, June 30, 1799,<sup>5</sup> is a model of politeness but hardly veils his disbelief in Savage's extravagant claim that he had "discovered" this new method of engraving:

"I thank you also for the prints of the Chase, and action between the Constellation and the L'Insurgent; exhibiting a specimen of the art of Engraving by means of Aquafortis. The invention is curious, and if the sample of it which you have sent is the first essay, it will no doubt prove a valuable discovery; as, like all other discoveries it will undergo improvements."

George I. Parkyns had presumably already issued his aquatint view of Mount Vernon, part of a projected series of American landscape views which he had announced in 1795. The *Mount Vernon*<sup>6</sup> acquired by the Worcester Art Museum in 1910 bears, interestingly enough, on the reverse of the sheet an aquatint view 8 $\frac{3}{8}$  by 11 $\frac{1}{4}$  inches, inscribed: *Executed by G. I. Parkyns Esq. / THE PASSAICK FALLS*. Savage's drawing, first in the list above, is surely of the same scene but a wider view and not obviously derived from this aquatint. However, there can be little doubt that, Parkyns having returned to England without, apparently, having completed his landscape series, Savage adopted the idea as his own. It may be that he had definite knowledge of the list of views Parkyns intended to execute. There is no evidence that Savage converted any of his landscape drawings into aquatints but the following advertisement from the Boston "Columbian Centinel," Saturday, July 3, 1813, is of interest in connection with this group:

"MUSEUM — Boylton [sic] Hall. MUSIC by a Band of musicians, and new additions will be added on Monday, July 5th. A Painting in Oil, representing the *Falls on the River Chaudiere*, nine miles south of *Quebec*; taken

on the spot, by *E. Savage*. The fall of water is perpendicular 120 feet — about 400 feet wide; it exhibits a wide, romantic scene. Also A new MAP of part of Upper Canada, and all Lower Canada, very lately executed from actual survey, and executed in a masterly stile. Several other new additions that day and evening. The view of the Battle of Queenstown, will soon leave Boston. *Admittance to the above, only 25 cents.*"

REFERENCES: In text: 1) The drawings in the Rush Rhees Library are known to the writer through photostats and a list giving measurements and other information supplied by the Librarian, Donald B. Gilchrist, in 1937. On these the above listing is based. 2) Information supplied in 1934 by Clarence S. Brigham, Director, American Antiquarian Society, and by Edward F. Coffin. Mr. Brigham believed that at that date Mr. Phelps still had in his possession a number of drawings, differing in subject matter and treatment from those sold to Mr. Coffin but dated 1807 and bearing in some cases Savage's name. 3) F. E. Blake, "History of the Town of Princeton," 1915, I. p. 296. See also Worcester County Probate Records, Series A, No. 52130, where, in the account of the administration of Savage's estate, appear between 1817 and 1821, several entries of cash received on a Poignand and Plant note. David Poignand of Lancaster, cotton, manufacturer, was one of those who stood trust for the administrator's bond. 4) C. H. Hart, "Edward Savage," 1905, p. 12. 5) J. C. Fitzpatrick, ed., "The Writings of George Washington," 1940, XXXVII, p. 255. See also H. E. Dickson, "John Wesley Jarvis," 1949, pp. 50-52, for a discussion of Savage's claim and his probable debt to George I. Parkyns, the English aquatint engraver, who came to America for a brief period in the late 18th century. 6) Acc. no. G2274,  $8\frac{3}{8}$  by  $11\frac{1}{4}$  inches, inscribed: *Executed by G. I. Parkyns Esq. / MOUNT VERNON*, purchased from Charles E. Goodspeed.

